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The next VOGUE *will be the*

DRAMATIC *and* VANITY NUMBER

Dated November 15th

THE newest arts and artifices of feminine coquetry—some of them displayed this year at Newport, some reserved for the coming Winter's campaign—will all be presented in the next VOGUE.

Here you will find the latest helps to beauty. Creams, lotions and powders for the dressing table; trinkets and gewgaws for the vanity box; bijouterie in new and pleasant designs; all the little finishing touches that are to the toilette what the last few deft strokes are to a portrait.

Anne Rittenhouse writes in the next VOGUE of that enchanted land where the fat shall be thin. "The emancipation of women," she proclaims, "is as nothing to the emaciation of women." Under the cloak of her irony there is a deal of truth in Miss Rittenhouse's essay on the new cults of attenuation.

A black and white suggestion of Mr. Frank X. Leyendecker's cover design for the next VOGUE

Lest you think the next VOGUE too faithful to its motto, *Vanitas Vanitatum*, we have selected for it an article of substantial interest by Mr. Walter Prichard Eaton. Now and then we remember a play chiefly because the butler outplayed the star, or because the humble great-aunt overshadowed the leading lady. Mr. Eaton boldly turns the limelight upon players of minor roles who have done first rate work in recent productions.

Professor Brander Matthews contributes to the next VOGUE a paper on the future of vaudeville. The dramatic criticism will be, as at present, in the hands of Mr. Clayton Hamilton, director of VOGUE'S "Seen on the Stage" department. The fashion news in the Dramatic and Vanity Number will discuss the winter mode in its ultimate expression.

One of the most attractive offers VOGUE has ever made to "occasional readers" appears on page 11.

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THE DUCHESS OF ROXBURGHE

This autumn the Duchess, who was formerly Miss May Goelet, is entertaining the King and Queen of England at Floors Castle, Scotland

VOGUE

AND WHAT IS SOCIETY?

The Realest Social Intercourse Is That Which Reveals Pleasant People Most Truly to Each Other—Pretence of Any Kind is the Sign of Second-Rateness

By CAROLINE KING DUER

THE papers and therefore the People of America (or perhaps it is the People and therefore the Papers) seem to take what they call "Society" and "Social Events" very, very seriously.

I often wonder just what they mean by the words. Are "Social Events" those at which the greatest gaiety and good-fellowship have been attained, or those upon which the most money and ingenuity have been spent? And what is "Society"? Any number of persons living in the same place and doing about the same things at the same time in pretty much the same way? Or only that special number in the larger cities whose doings are conspicuous by reason of some particular eminence, inherited or acquired? The latter, I suppose, since, as we have no real named-and-listed aristocracy here, we gladly interest ourselves in our most prominent splendors, whose privileges and possessions give them the power to rival the aristocracies of other nations, and whose lives appear to be surrounded by a more elaborate etiquette than our own.

As a matter of fact, however, elaborateness is to be found rather in the complicated machinery which the running of a big house demands than in the habits of those who own it, and etiquette is no more than the ghost of old rules once set for ceremonious conduct. And since conduct nowadays is becoming less and less ceremonious, and no one who is truly kind-hearted and unself-conscious need fear to go far wrong in manners, those who live in small houses must not mourn as those without hope because they do not know the precise duties of six footmen and a butler, nor how to receive a royal visitor if they happened to have one.

All straining to appear a little better than we really are is vulgar. The best-bred people in the world are the simplest and most appreciative of simplicity and sincerity in others. This sincerity is not the blatant affectation of equality that makes a spread-eagle wit address a courteous sovereign as "Mr. King" and think it amusing, but the true equality of politeness that conforms, as far as it knows how, to usage, and lets straightforward good feeling do the rest.

Different individuals are surrounded by different customs according to the station which fate has portioned out to them, and why the freeborn American should be in such a fluster either to follow the customs of other times and places or to fall foul of them, goodness only knows! One may make obeisance—which means merely a salute—to the Emperor on his throne, or smoke the peace-pipe with an Indian Chief in his wigwam and not feel one's whole nature elevated or abased, I should imagine, by the experience. If I went to Court I should endeavor as far as possible to adopt the manners and observances indicated for the occasion; and I should not, as the dweller in a democracy, suppose myself entitled to ridicule that "divinity which doth hedge a king" any more than, as a citizen of the world, I should consider myself disgraced forever if I made any small mistake in form of ceremony. Yet I have heard some of my rampant countrymen and women declaring that to wear the prescribed dress, and bow in the prescribed way, was a degradation to the national spirit, while others were working themselves up into a perfect twitter of fear lest the national spirit should not, in their own proper persons, wear the dress to advantage or bow low enough.

Don't talk to others as you would they should talk to you; tastes differ

Either attitude seems to me snobbish. One takes these things as they come, not giving them undue importance. Contrast is the spice of life, and if a Princess came to luncheon with a penniless poet I should hope her Royal Highness would enjoy an omelette cooked on the garret stove and served on a stone-china plate, as much as the poet would enjoy ortlan tongues (if there are still such birds and they still have tongues), on a golden salver covered with the best of sauces from the hand of the Palace Head Cook.

The realest social intercourse is that which reveals pleasant people most truly to each other, and if one pleasant person is so overpowered by the position or the possessions of another that he cannot be himself, if, instead of making a visitor welcome to his mode of life as it is, he sets about making over his mode of life to appear as much as possible like that of his visitor, he destroys all charm of individuality and character. Pretence of any kind is the sign of second-rateness. To show yourself unaffectedly, as you are, in manners, means, attainments, and surroundings, is the surest passport to the respect and consideration of nice people the world over.

At the same time nobody can deny that there are certain ways of doing things socially, unimportant enough when weighed in the balance with good-heartedness and a calm disposition, but acknowledged by the usage of years as convenient and comfortable. And there are little mechanical signs and customs, the original significance of which is almost forgotten, and some of which have come to us from ages when enemies were as open and above-board with each other as I have just advised friends to be,—shaking hands, for instance, which was once a matter of precaution, because while each held the other so clasped the hazard of blows was greatly diminished. The

By their boredom shall they be known as of the elect verily

handing of every dish directly to the hostess for approval survives from the habit of serving all food and wine first to the lord of the house, that he might taste of it before anyone else, and so prove to his guests that he had no intention of poisoning them. The reason for a man's offering his left arm to a woman was simply to leave his right free for the drawing of his sword; and his making her take that part of the sidewalk nearest the houses originated in the time when the eaves of the houses came just over the edge of the narrow sidewalk, and the rain dripped and splashed unpleasantly on the outer side; also he desired to put himself between her and the dangers of the street.

Coats of arms and crests, too, were no more in the old days than the sign of "Bill Stumps, his mark," so to speak, and were adopted to distinguish families then, as they are to advertise trades now. Also they enabled fair ladies to pick out their helmeted Knight of the Stag, or of the Crowned Heron, or the Winged Horse, from all others in the battle or tournament, just as we pick out the racing colors of a friend across the field. A good deal more useful were such insignia than our present visiting cards and monograms, for if we used such emblems in modern times, the coming of the tiresome old Tanners, or the agreeable Arrowsmiths, might be detected many a mile away, long before their retainers had beaten at our country-house gates, and we should find ourselves politely prepared to say, "Please come in," or "Do stay out," from the instance we beheld their flashing head adornments or the color of their cloaks.

Some of our ways, again, are just commonsense and considerateness reduced to rule. We answer an invitation to dinner (or any other meal, for the matter of that) as promptly as possible, so that our hostess may know who is coming and who is not, and make her arrangements accordingly. We speak to anyone who may happen to be next us at the table whether we have been formally introduced or not because we take it for granted that the friends of our friends are, for the time being at least, ours. We bow to our worst enemy if we happen to meet him feasting under the same roof because politeness requires us not to spoil other people's social gatherings with individual quarrels. We pay a semi-ceremonious visit (at least we did in our mothers' times) after any party—the visit of digestion, as the French call it—for the purpose of conveying by our general attitude, if we do not absolutely put it into words, "Thank you for the pleasant time I had at your agreeable house." Nowadays, however, so few people are at home in their agreeable houses until that late hour of the afternoon when we would prefer to be at home in ours, and the mere leaving of cards from door to door in a big city has become such an empty civility, that the custom of visiting at all is almost done away with, except when people are intimate enough to arrange a definite meeting, or formal enough to be satisfied with the outward and visible sign of what has long ceased to be a spiritual grace.

Indeed, perfunctory politenesses of all kinds have become less and less the mode in a world that, for lack of time, would like, as far as it is able, to simplify the obligations of its amusements. Take the matter of invitations. Once it was a little undignified even to post them. Now, the most old-fashioned gentility is beginning to allow its servants to ask our servants, over the telephone, whether we will honor it with our company, and the message, "Please, ma'm, Mrs. So-and-So's maid called up a little while ago, to know if you could dine with her on such-and-such an evening, at eight o'clock," is as common now as a scented note left "by hand," used to be.

One still gets formal notes, of course, and long enough notices, too, sometimes, for very large dinners—fifty or sixty "covers," as the papers describe them. But in these flashing, dashing days, when people fly to Palm Beach, or Panama, or Aiken, or anywhere, on a moment's impulse, it would be a ridiculously optimistic hostess who expected to assemble many of those who had promised, a month before, to be present at any particular banquet.

This whole matter of good society and etiquette rests on the one broad, underlying principle that wherever kind hearts, good tempers, natural high spirits, and a desire to please are met together, there ought to be "the best Society."

THE LAUNCHING *of a* DÉBUTANTE

"BRING out your daughter at a Friday to Monday country house-party," advises a woman qualified to speak on this subject. "The girls who have had the most successful first seasons of late years, are those who have inconspicuously mingled with their elders at week-end parties given in their honor by friends who were not kinswomen. This sort of attention, coming from a friend of the family, indicates that the hostess regards it as a privilege, rather than as a duty, to take a leading part in the launching of a débutante in whose future belleship she firmly believes." The next most successful way of bringing out a girl, is the series of dinners. An invitation to dine is the highest compliment a hostess can proffer, for the number of covers is necessarily limited, and each guest realizes that his or her name has been culled from a carefully studied list. Besides, the girl really has a much better chance of making a favorable impression at a dinner than at a dance. A girl and man may dance together times innumerable and scarcely know each other at the end of a winter's season, but at a dinner she has a chance to reveal herself as an entertaining hostess, and as a person possessed of originality and charm.

Ask the débutantes-elect what form of coming-out they prefer, and two-thirds of them will reply, "A big dance." This popular festivity is usually given in the ballroom of a fashionable hotel or restaurant, because comparatively few houses are large enough to accommodate the dancers.

All débutantes agree that the theatre party, followed by the small dance, is more desirable than the small dance followed by a supper. Not infrequently the theatre-party dance—always an expensive entertainment—is given by a good-natured bachelor uncle.

Crush teas are decidedly out of favor among the débutantes-elect. Nevertheless, many parents believe that such affairs—they cannot be termed festivities—afford the best means of introducing a girl to family friends of several generations standing. Cards to an afternoon tea invariably lure forth elderly ladies who rarely venture abroad after dusk, and elderly gentlemen whose club habits are as fixed as the figures on a clock. There is always a chance that some of these belles and beaux of a former time may emerge from their shells and entertain for an old friend's daughter. Certainly their complimentary remarks about her will have weight among worth-while people. The débutante thus introduced, should be placated with a dinner for the members of her receiving party, and an equal number of young men, followed by an informal dance. And undoubtedly those parents who insist upon a crush tea, owe their "bud" a really smart dance within a fortnight after her formal coming out.

The parents of a débutante-elect should plan for her "budding" season several seasons in advance. Their resources as hosts should be used with an eye to her betterment. During the hunting and polo seasons the guest rooms of the country house should be filled with hunting and polo-playing young men whose appreciation of past courtesies will prevent the daughter of their former hosts from decorating ballroom walls after she has come out.

The girl who is allowed to participate in the gaieties of the autumn country house season—annually becoming longer and gayer—is not likely to carry herself awkwardly when she makes her formal début. Parents who neglect to give their daughters opportunities to go through trial paces of this sort do her a great injustice, for she will certainly appear at a humiliating disadvantage beside girls of greater social experience.

OF THE MANY FRENCH WALKING HATS SHOWN, MOST OF WHICH ARE CHARACTERIZED BY MODERATION BOTH IN SHAPE AND TRIMMING, FEW SHOW ANY HINT OF KINSHIP

A swirl of short, thick, white aigrettes, almost fur-like in appearance, wreathes a flat hat of black velour, slightly turned back from the face

At the back of a rolling sailor shape of thick piled, black plush, Marcelle Demay has posed an opulently plumed black bird of paradise

The white rough beaver of the brim and the black velvet of the facing are suggested in the white-flecked velvet crown. Through a white cloth buckle is thrust a thick, black brush aigrette

A hat that will see service is this model on which an iridescent feather banding coils itself around loops of taffeta

The popular beret crown is affixed to a gradually widening brim. Over the left brim droop delicate white paradise plumes

The lengthwise drapery on the front of the gown has captured popular fancy this season. Over a reception gown of heliotrope satin hangs an overdress of chiffon cloth brocaded in velvet. The straight fall of the material gives a slimness which the horizontal drapery of the pannier can never achieve. The short sleeves and narrow revers are of white satin

A princess reception gown of dark blue cloth with a unique black satin cape which is confined at the high waist-line by a large buckle; a tiny ruffle of tulle encircling the yoke of the same material softens the line of the cape. Broad bands of Hercules braid outline the panniers, and a narrow black braid trims the full sleeves, the side fronts of the skirt, and also the drapery in the back

A reception gown of white moire with the new tunic panels which drape the hips and allow the underdress of black brocaded satin to show between them in front and back. The tunic falls in a straight line in the front, but is slightly draped at the back. Panels and neck are outlined with skunk. Shadow lace and white braid ornaments trim the blouse

"DRAPERY TO RIGHT OF THEM, DRAPERY TO LEFT OF THEM, AND NOW DRAPERY IN FRONT OF THEM," CRY THE DESIGNERS

MODELS FROM E. O'DONOVAN

PARIS FASHIONS *on* PARADE

First Days at the Races and First Nights at the Opera—Fashions as They Are Actually Worn in Paris

THOUGH it occurred in the midst of the hunting season, the opening race at Longchamp brought out most of the French habitués and a goodly number of English and Americans. While society has been playing at the summer resorts, the turf has had time to regain the pristine freshness of spring. Just now at Monte Carlo and at the gaming tables of the various watering places, one sees only crowds of care-worn pleasure seekers, whereas at Longchamp the spirit of gaiety runs high. This year many fine looking young American and English girls are taking a lively interest in the races.

THE FIRST AUTUMN MODES

The mid-September races mark the first display of autumn modes. Quite the most noticeable thing which has appeared for some time was seen at one of the opening days—a small, round, skunk muff. At the recent openings the couturiers were showing large, flat muffs like those used last year, and Madame Paquin was the only one who offered the slightest variation. Her model, which was developed in ermine and banded with skunk, was of medium size, and instead of hanging perfectly flat over the hands, it bulged slightly. The one which appeared at the races was extremely round and small and looked immensely chic with the costume of black velvet with which it was worn and which is sketched to the right. Though artistically it cannot compare with the large, soft, flat muff which made its appearance along with the slim silhouette and the hobble skirt, yet one must admit that it is quite in keeping with the tight waist and the draped skirt.

This skirt is fairly narrow; the front breadth is caught up under the back making a slight drapery at the knee on the left side. The velvet coat is fitted by means of under-arm and side-back seams which end at the armhole. From a single fastening at the waist-line in front, it slopes to a point in the back, extending in all about nine inches below the waist-line. Two plaited flounces of black tulle are gathered about the hips, and being bordered with skunk, flare very prettily. These flounces are wider in the middle of the back, and hang in deep points to correspond with the outline of the coat. The lower one is attached to the velvet skirt by means of three stiff little bows of black moire. Two similar bows mark the waist-line of the coat. A wide collar of skunk envelopes the shoulders. The small, black velvet turban which completes this costume is trimmed in the middle of the back with a stiff, black ostrich feather.

One of the noticeable modes at the autumn races—a small, round muff

Quite the most popular model for an evening coat is this of utter simplicity of line and trimming

Mantles have grown so wide that now they hang in loose, baggy folds from the shoulders

THE MODES IN FURS

Judging by the scores of snowy ermine scarfs which appeared at Longchamp, there can be no doubt as to the popularity of this fur. These scarfs are perhaps, a trifle wider than those worn last year. When properly draped, they completely envelop the figure. They are usually ermine-lined, and the ends are bordered with a fringe of ermine tails.

Scarfs of moleskin, chinchilla, and breitschwanz are also much worn. These are lined with ermine or with satin or velvet to match the scarf. Though moleskin is still seen, it has lost its popularity. Sable remains, as usual, the queen of furs, but its price places it beyond the reach of most people. Next to the ermine scarfs, preference is shown for the long boas of white fox, though silver and blue fox are also very smart. Ermine and breitschwanz are usually chosen for mantles, partly because black and white is still very much *à la mode*, and partly because of the extreme flexibility of the skins which take most graceful folds.

Mantles have grown wider and wider, and now hang in loose, baggy folds from the shoulders. Sometimes they are panniered, though more usually they are drawn rather tight at the heels. The lower left sketch shows a shape which is being used by all couturiers. This particular model is developed in ermine, and trimmed with skunk, a combination extremely popular for mantles, scarfs, and muffs. Other models on similar lines hang full from fitted shoulder yokes in the back. This gives great breadth at the elbow, and the narrowness at the heel is achieved by sloping the under-arm seams, or by the use of tight,

The races show many pretty arrangements of fur

Perhaps the most striking costume at a recent opera night was this built on the lines of the oriental trousers

Here both over- and under-skirt are accordion plaited

generally wide, shaped bands set on at the bottom.

The other model, which is usually developed in rich, soft brocade, hangs slightly full from a wide band of fur which forms the collar and revers. It is sleeveless, with armholes bound with fur. It resembles, to a certain extent, the pelisse of the eighteenth century.

THE HATS FRENCHWOMEN ARE WEARING

Frenchwomen are still wearing tam o'shanters. This season's mode is rather small, with a brim that rolls very slightly. They are usually developed in either black or white velvet or plush, but occasionally in fur. Just when aigrettes were at the hight of their popularity (four, five, and even six were being used on a hat) the reaction came. Now tiny tufts of paradise feathers or osprey plumes are superseding them. White is usually chosen. The single tuft which often forms the sole ornament on a hat is frequently placed on the edge of the brim. A hat thus trimmed appeared at the early spring races, and was illustrated at that time in Vogue. At present feathers are not left *au naturel*, but are pressed into formal shapes or are simply curved to make loose, fluffy balls.

At Longchamp the hats were mostly white and black, with a sprinkling of rich violet, dull green, and steel gray. With a suit of black ratine striped in white, the Princess Duleep Singh wore a small tam o'shanter of black velvet, with two short tufts of orange-colored paradise feathers posed on the left side.

The hat shown at the top of page 33 was sketched at the Théâtre Française where Cécile Sorel has just made her reappearance for the winter season. It is of black velvet, with a wide brim, which flares abruptly from the face on the left side without the slightest tendency to roll. A tuft of white paradise shaped to resemble a chrysanthemum is placed on the right side near the edge of the brim.

The sketch below shows the hat worn by Cécile Sorel in the first act of *"Poliche."* It is of shiny black beaver trimmed with a fantasy of white coque feathers. And apropos, the traveling suit of dull green cloth which she wore in the last act was finished at the neck with a high, tight band of skunk. Quaint touches to the costume were the round muff, and the tiny turban which did not at all cover her hair.

Mary Garden, who is very much liked by Parisians, is appearing at L'Opéra Comique in "La Tosca" and "La Traviata." In spite of her popularity the newspapers delight in saying that she cannot sing, but only speaks her lines, and that this is quite adorable in her, because she is Mary Garden. But, they go on to say, Parisians would not tolerate it in anyone else, and they advise other artists not to imitate her.

AT "LA TOSCA"

One of the smartest frocks which appeared in the audience at a recent performance of her "La Tosca" is sketched on this page. It shows in its artistic outlines the tendency toward oriental dress. The underskirt of white satin is quite suggestive of Turkish trousers and, because of its length and narrowness, it takes pretty, billowy folds. This is accentuated by the overskirt of heavy, white brocaded moire, which might, perhaps, be called a panier placed at the knees instead of at the hips. As the skirt is petticoatless and very snug at the hips, the gracefulness of the slim figure is not lost by this fullness. The corsage of brocaded moire is girdled with folds of satin, and the oddly shaped neck is bordered with skunk. The sleeve drapery is of the sheerest white tulle. A large hat of black Chantilly lace makes a pretty frame for the face. A new note is the aigrette of a vivid geranium red.

PAQUIN'S LATEST IDEAS

The charming Paquin frock illustrated on page 33 is developed in broadcloth and chiffon. It embodies many of this designer's latest ideas. The skirt, which is slightly draped in the back, is a trifle wider at the foot, and is not split. This is typical of Paquin's skirts. The wide frills of lace at the hand, and the ruche at the neck, which is confined by a band of skunk, appear on many of her frocks. The corsage and short tunic, the lower edge of which is bordered with skunk, are of embroidered chiffon. The fur band on the tunic gives a decided flare which is particularly pretty in walking.

THE FRENCH HUNTING SUIT

When a Frenchwoman wants a smart hunting suit she goes to Redfern, who understands just what is required. The costume which appears on page 33, M. Redfern had designed especially for Vogue. It is made of wood-colored ratine. The necessary fullness is given to the skirt by means of box plaits placed both in the front and back. The coat is loose enough to be entirely practical. It hangs from a shallow yoke in back, and the fullness is loosely belted in at the waist-line. The soft hat, the buttons on the suit, and the leggings are all of deer skin.

A WORD ON NEW FABRICS AND COLORS

A very chic frock of black moire which appeared at Longchamp showed, in addition to the godet flare of the coat, a wide box plait in the middle of the back; this made the coat hang quite free of the skirt. An odd feature was the sash of folded black satin which was drawn over the coat, from the waist-line in front to the right side back where it was

A tuft of white paradise feathers shaped like a chrysanthemum is placed just within the edge

knotted on the hip in a stiff bow, suggesting the sash which was worn over the redingote in the latter part of the eighteenth century.

Of all the popular fabrics for winter wear, none is prettier than velours de laine. Beautifully soft, with all of the richness of velvet, at a short distance it looks quite like a thick, soft suède, but couturiers admit that it is not very practical as it shows the wear quite as quickly as velvet.

Brilliant colors continue to be very much the mode, not alone for linings and trimmings, but for coats and gowns as well. Lovely two-toned chameleon silk brocaded in black is very smart for street suits. Callot is using velvet closely dotted with small squares in yellow and emerald on what appears to be a dull gray background. On close inspection it proves to be a very fine, hair-line plaid in green and yellow on a white ground.

Violet seems to be the smartest color at the moment. Violet wool, hand-knitted sweaters of light weight have crocheted collars and cuffs of white chenille.

PARISIAN NOTES

JUST at present, upon afternoons when furniture covers have been removed and the salon perfumed, when instead of leaving cards with the *concierges*, guests enter the house for the five minutes allotted to a word or so and *le verre d'orangeade* or cup of tea, and a bonbon—on these days, some women, imitating a custom of forty years ago, receive in gloves.

At a quarter past seven tardy guests are told by the *concierge* that, "*Madame ne reçoit plus.*" For the little dinner *en ville* is much affected by women who would have been horrified at the idea five years ago, and is customary after such an afternoon tea. At a quarter after eight, Madame is seated at some little table, probably in the Bois, at her favorite restaurant. It is regarded as a relaxation from duty by many a woman of the world.

In her new play Cécile Sorel wears a shiny black beaver with a flaunting coque fantasy

And so the duties of a maître d'hôtel grow less arduous and the restaurateur's increase.

One pretty custom which was dropped completely some five years ago has returned—its own excuse for being. I write of the kiss, or the suggestion of the kiss, upon the hand of a woman. After having adopted the essentially English "handshake" (in France we speak and write it as if one word), the French have returned, I am glad to say, to the gallantry of the kiss, although still one sees Frenchmen heartily exchanging the "handshake," after the manner of English schoolboys. Never do they do it, though, with the affectation of raising the hands to the hight of the head.

THE ARTIFICIAL PARISIENNE

A fad, which will, I presume, never become popular in America where people are both too practical and too sentimental to fancy Parisian extremes, is that of the "*gros bouquets de saison*" of artificial flowers which are delicately perfumed. Artificiality actually attracts a Parisian and she alone can indulge in it without vulgarity, just as she alone may fill huge vases with silk and cotton flowers she has bought at the "*Magasins du Louvre.*" The same is true of scents, which are certainly in vogue again, although in the recent craze "to be English" they were avoided for a time. An Englishman avoids a woman who wears them as if she had the pest, but a Frenchman only affects to dislike them.

When a Frenchwoman wants a hunting suit she goes straight to Redfern

PARISIAN BEADS

I feel certain that the craze for beads of all shapes, sizes, and colors, must have already invaded New York, as all of the great shops in Paris are showing them, and I have noticed that this is not likely to occur until after the same class of women who have introduced such a fashion here has done so in New York. I do not refer of course to the short circlets of beads worn for so long a time in both cities, but to those in long, swinging, triple chains of amethysts, mosaic, silver, turquoise, or jewel-set gold beads. In the evening, worn with the low, apparently corsetless gowns which are now the mode and which show clearly that one is unsupported above the waist-line, the effect is too suggestive of the harem.

The slightly puffed skirt, the fur-bordered, flaring tunic, and the odd ruche are all signs manual of Paquin

RETOUCHING AN OLD FABRIC

Some taffeta frocks have heavy embroidery worked upon the stuff, giving a touch of novelty to a material which was becoming too ordinary. I recall one of changeable taffeta mauve and blue, with embroideries which accentuated those colors. Worn by a brunette this was very effective. Buzenet creates many of these odd yet graceful robes of taffeta and whether they be long or short, in some way the "droop"—the long, pointed back effect—is seen, even if only in an old-fashioned *basque*, short in front and long behind. The manikins accentuate these effects by the way they carry themselves—a curiously graceful affectation of awkwardness.

PRETTY AFFECTATIONS

One of the prettiest little affectations of the moment is the use of the *cache-col*, that delicate bit of lawn edged with narrow Valenciennes, which preserves the freshness of the corsage.

Tulle stockings! Tulle linings in robes! It is an age of tulle—of illusion, to employ the word my mother used in speaking of what we call tulle.

One thing in our present modes, and but one, is simple—that is the coiffure. Whether arranged in bands or with large, undulating waves, it is always simple, or at least appears so.

MADAME D'ANTAN.

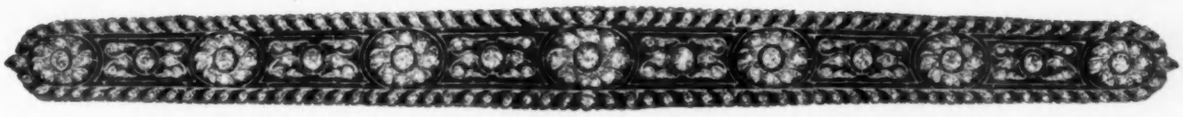
ORIENTAL INFLUENCE ON OCCIDENTAL STYLES IS NOTICEABLE IN THE VIVID COLORING AND IN THE DECORATIVE STYLE OF THE PATTERNS OF BOTH MATERIALS AND TRIMMINGS

GOWNS FROM MOLLIE O'HARA

A tunic-dress of whipcord serge falls almost to the bottom of the skirt in the back, and in front opens to show the under-robe of black satin. Satin forms the drooping, angel-like cuff of the sleeves, and the overlapping, gold embroidered revers arranged waistcoat-fashion. Broad bands of embroidery in blue, red, and purple are set on either side of the vest, and a similar embroidery finishes the sash-ends in back

A black charmeuse dinner gown that, from the scarf of heavy, black silk lace broken on the shoulders by a panel of oriental embroidery, to the pointed lace train is a triumph of graceful drapery. This straight, unbroken line in the back is a favorite treatment of Callot's. The little, rounded train falls sharply away at one side to reveal the ankle. The front of the gown is arranged in a pointed effect with a triangular piece of the embroidery which, with the scarf arrangement, accentuates the hight

An evening gown of emerald green silk brocaded in silver is partly enveloped in a mist of tulle drapery. This drapery is caught to the bodice in the middle; one-half veils the arms and shoulders, and the other half extends down the front of the gown, and is confined to the skirt at one side under a large purple and red flower. Three more of these blooms run up to the corsage and strike a deeply rich color note



Diamond-set platinum filet. Pieces on this page, except earrings, from Dreicer & Co.

NOVELTIES *from the* JEWELER'S BENCH

Pretty Variations of the Old Themes of Pendant, Brooch, and Earring, and Some Clever Inventions Which Are the Result of Feminine Necessities

ONE of the first considerations in the selection of jewelry is its suitability to the individual. "Does it suit my style, my personal charm, my particular type of personality?" are the questions uppermost in the mind of the woman of fashion when she makes her choice from the host of art wonders that the jeweler offers her or the designs he displays for her. No longer does she purchase a pendant or brooch merely because it appeals to her taste; the gown with which it is to be worn as well as her features and coloring are the chief factors in her decision.

Thus, the jewel is the keynote of the attire, and its mission is to accentuate certain points of line and color, and to set off the personality. The taste of both the wearer and the jeweler is therefore expressed in the ornaments selected, and unfortunate indeed is the woman who makes the mistake of an unhappy combination of gems and lines and tones. Better by far not to wear any jewelry at all or to adopt the method of using only the extremely simple styles than to err in this matter.

Jewels for the neck hold first place in the regard of the woman of fashion as being those that add most to her attractiveness. Pendants, one of the most favored styles of neck jewelry, continue to follow the slender, graceful lines of last season; they are flexible and dainty in the extreme, but are less tasseled, though perhaps even more artistic and more excellent in workmanship than last year.

A flexible corsage ornament of platinum and diamonds

A unique method of achieving a pleasing view from all sides is employed in a ruby necklace which consists of a slender line of caliber stones, set in gold to emphasize the color and so constructed as to display the glowing red from all points of vision. This ruby necklace, set at intervals with diamonds, is involved in workmanship and thoroughly flexible throughout.

The simpler forms of pendants are characterized by a single large depending stone. For although the minute diamonds are imperative in the construction of all the more elaborate pieces of jewelry, the tendency toward the interweaving of several important stones is marked. There is a demand for intrinsic value in the ornament, and this can be supplied only by employing stones of greater dimensions, as the extremely small ones, although more costly per carat than the others, entail increased expense in workmanship.

Another feature of ornaments of this description is the almost universal use of vivid touches of color. Still the demand for striking contrast grows except where diamonds and pearls alone are used, and the result is that sapphires have doubled their value of last year, while rubies are constantly advancing. These two stones

Tasseled ends gracefully finish a pendant brooch

A pendant fitted with a pin may be used as a brooch

The earring influences the expression more than any other piece of jewelry

An Egyptian design adapted to the pendant form

with diamonds and pearls are in the front rank of fashion as prescribed by the jeweler.

Pendants that are fitted at the back with a strong pin and so may be used as a brooch are practical ornaments which have become extremely popular. The pendants shown below the corsage ornament on page 35 are in this useful form.

NECK RIBBANDS

The latest development of the sautoir is the grosgrain or moire ribbon with plain or picot edge and a large single ornament on the left side. One of the prettiest of these is a circular motif of exquisite delicacy. Another is a square of finest filet lace mesh wrought in platinum and diamonds, placed diagonally on the ribbon and held at the two opposite corners by two diamonds. These are again attached to a jeweled section that covers the ends of the ribbon. If a simpler chain for the lorgnon is desired, there is the solitary pearl without any metal and strung as a slide on a silk cord. Both men and women are adopting this inconspicuous but handsome device.

Perhaps one of the most pleasing novelties of the moment is a velvet neck band with slides of seed pearls. These come with two or three slides or with a simple festoon. They are both radical departures from the old-fashioned themes, such as the rosette and the bow-knot.

UNIQUE BROOCHES

There is a pretty new conceit of several loops of narrow ribbon velvet with two ends, finished with the most delicate, thread-like designs in platinum and diamonds. A charming motif holds the velvet knot.

One rather striking innovation is the use of rock crystal. A brooch of irregular oval shape backed by a slightly tinted French blue crystal in rayonné effect is shown at the top of this page. This effect is attained by engraving. A dainty floral design in fine diamonds forms the border and spreads over the entire surface. This novel conceit has met with great success abroad and is now being favorably received here.

Far newer is the brooch that conceals a tiny watch which may be used either for carriage wear or as a corsage ornament. It is shown at the bottom of this page. As a rule, a watch cannot be worn in the evening, although it is often sadly missed. This little watch-brooch, therefore, fills a great want. It is about two-and-a-half inches long, and is all a-sparkle with diamonds, so that it is delicate enough for the loveliest gown. It holds a diminutive timepiece which drops down within easy view when the spring at the top is pressed. No one could guess that beneath the network of glistening stones a tiny watch was ticking off the hours. Another pretty way of wearing a concealed yet easily accessible watch is in such a pendant as that illustrated at the right of the middle group on this page. This is hung on a slender platinum chain. The round disc of the blue enameled watch surface is outlined and covered with a delicate tracery of diamond-set platinum leaves which effectually disguises the watch.

The brooch is an excellent place of concealment for milady's watch. From Charlton & Co.

Brooch of rock crystal and diamonds rayonné set in enamel. From Charlton & Co.

THE ALL-IMPORTANT EARRINGS

More than all other pieces of jewelry the earring should be chosen with the greatest care for it greatly influences the expression of the face. In general, two distinct types of earrings now prevail here, for Paris is forsaking the earring—the long drop style, more elongated than ever, and the type of broad lines that sets close to the ear. Most popular of the former type are those in platinum set with diamonds, a graceful example of which is shown at the bottom of page 35. It is among these that the most marked changes have taken place.

Earrings are now made in right and left design

Seed pearls are enjoying a fashionable revival

A tiny watch cleverly disguised as a pendant

Pendant brooch of seed pearls

There is, for instance, the "ear ornament" made in right-and-left pairs and having a design that follows and partly covers the lobe of the ear down its entire length. One such is shown in the middle of this page. Usually in scroll design and tapering to a point on the outside edge of the ear, it is supplied with a row of five pendant, pear-shaped diamonds with the largest stone in the middle and the others graduated on each side. This, of course, is a pronounced style, but it illustrates the present tendency. Others of a more modified character come in goodly assortment. Among the latter is one with a triangular motif swinging from the lobe decoration. Others almost an inch long combine the drop and broad shapes in an ornament of elaborate beauty. Usually there is a small depending stone as a finish.

There seems to be no end to the beautiful jewels for the arm. Prominent among these are the novelties in bracelet watches, that convenient little accessory that has won so much favor both here and abroad in the past year or two, and seems destined to a lasting career because of its practicality. It grew out of the leather strap bracelet-watch, used solely for outing purposes and is now made of elastic gold or platinum links, a mesh of metals or pearls, and of black grosgrain ribbon or velvet. The ribbon style (shown at the lower right-hand corner of this page) is three-quarters of an inch wide and is furnished with an adjustable clasp and slide so fashioned as to slip until the ribbon hugs the wrist tightly. Being thus capable of expansion and contraction to any desired size, it is movable to any position on the arm. If worn at the smallest part of the wrist, the slope of the arm from the shoulder is attractively accentuated, and the black ribbon intensifies the whiteness of the skin.

THE LATEST MODES IN JEWELRY

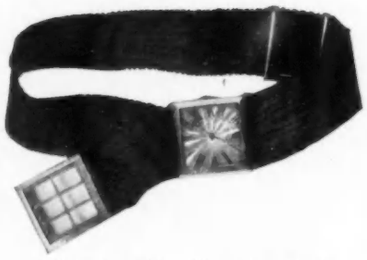
The very latest mode in jewelry is to have the various pieces of the same design and harmonious color. One of these new sets shows platinum mounted sapphires with a background pattern of diamonds. The diamonds form cross-bars beneath conventional diamond flowers and maidenhair fern, and raised above these are the large sapphires which give to each piece a definite color note. Pearls are also used in some rare sets, but the extreme difficulty of matching them prohibits any but an occasional large set.

There is hardly an ornament of distinction this year in which pearls do not play a part, conspicuous or otherwise. Bracelets, necklaces, and brooches made entirely of these gems are in high favor. They fulfill most novel purposes; they are woven into flexible ribbons for the neck and wrist, and strung on stiff wires for bracelets and hair ornaments; for pendants, seed pearls are often set around a large stone.

Seed pearls, by the way, are in the highest favor. These designs are not so graceful as some others because the pearls have to be rather closely and clumsily strung, but they have a charm of their own. The necklace near the top of this page, and the pendant brooch below it, show what has been done in this line.

Almost invariably the tiara, fillet, and bandeau, necklaces, and corsage ornaments will contain pearls. For the coiffure ornaments pearls are mounted on invisible platinum wires, and when diamonds are used with them they usually outline the pearls in a fringe of gleaming radiance, but enter little into the principal motif of the design.

Among the gems of color the sapphire is the first favorite, with the emerald second in the lead for favor. The rubies can now be so perfectly copied in synthetic stones that they have lost some of their old esteem. In this as in every other season the most admired of all gems is the diamond. The most splendid of this season's display of jewels are the diamonds—set in platinum ornaments, some of the newest designs in which are shown on page 35.



An adjustable slide allows the watch to be strapped closely to the wrist. From Charlton & Co.

A S S E E N B Y H I M

The "Cinderellas" Are With the "Patriarchs" and "Matriarchs" of Yesterday's Ten Thousand Subscription Dances—Débutante Milestones

AT the beginning of November we stand at the threshold of the new season. It is hard to desert the country, and I doubt whether many, except those who have daughters to bring out, will come to town permanently until after the holidays. The season will be extremely short; there will be hardly more than six weeks into which to squeeze all the dances and festivities.

One by one the old subscription dances are disappearing. They were an important feature in the social life of the splendid seventies and eighties. Among my earliest recollections is a discussion in the family about the "Howling Swells" and the "Howling, Howling Swells." It was considered quite dreadful, I believe, to give these names to such assemblies. In older times yet, long before my advent, there were subscription dances at Delmonico's. Many girls whose parents could not entertain in their own homes because they were of the narrow, three-room-and-extension-on-the-first-floor variety, made their débuts in this way.

Then Mr. Ward McAllister inaugurated the "Patriarchs." This was followed by the "Assemblies," sometimes called the "Matriarchs," and then by the Family Dancing Classes; after that in succession came Mrs. Delafield's class, Mrs. Henri Braem's class, Mrs. Sands's class, the Tuesdays, the Thursdays, the Fridays and so on, and the "Junior Cotillion." In the midst of all this embarrassment of riches, a little set of prominent matrons deplored the fact that débutantes should go to late dances every night during the season. And yet, they acknowledged, young people must dance, so the "Cinderellas" were instituted with dancing from ten to midnight, and supper.

MIDNIGHT STRIKES FOR THE "CINDERELLAS"

This year, however, the "Cinderellas" have been given up. It is impossible to meet at ten o'clock for dancing, for one dines now at eight, and it is hard to fix a regular night for the dances when most anything is likely, unexpectedly, to interfere with them. This leaves practically only the Junior Cotillion, a new set of three dances arranged by a number of matrons who are connected with the Washington Square set, and the Saturday Evenings which are on the same plan as the "Cinderellas." New York is too large for general dancing classes, but little neighborhood sets can and do get them up.

So far I cannot tell what will be the most popular dances this season. I hardly think we shall change them a great deal, except to tone down the wild outbursts of last winter. We have heard too much about the absurd barnyard dances, and besides they have become common. Nearly all the sensational features of entertainment there have been products of the active imagination of writers.

A ROSEBUD POTPOURRI

The list of débutantes though not a long one this year, is more representative than it has been for several years, for it contains many old New York names. There is Miss Mary Crocker Alexander, the third daughter of Mr. and Mrs. Charles B. Alexander. Mrs. Alexander has a beautiful home with a splendid ballroom, and entertains a great deal; this year her niece, Mrs. Whitman, will also entertain for the débutante.

Miss Alida Chanler is the representative of the Astor family; her father, Mr. Lewis Stuyvesant Chanler, is a great-grandson of the first John Jacob Astor. Miss Pauline Clarkson, the daughter of Mr. and Mrs. Robert Livingston Clarkson, belongs to an old Knickerbocker family. Clarkson and Livingston were familiar names in Colonial days. Mrs. Clarkson is a daughter of the late James Otis, who was one of the most popular leaders of the cotillion in the days when it was called the "German." The Otis family is also distinguished in national history.

Miss Julia Edey, who will come out this season, is the daughter of Mr. and Mrs. Frederick Edey and a first cousin of Miss Clarkson. The Edeys live at Bellport, the old Otis home, and Mrs. Edey, who sings delightfully, is one of the soloists of the little Episcopal church at Palm Beach during the winter. Miss Gertrude Mali, who will have a ball given for her at Sherry's, is the daughter of the Belgian Consul, a member of a foreign family of bankers; her mother was a Miss Johnston, of lower Fifth Avenue.

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The Hon. Oliver S. B. Brett and his bride, who was Miss Antoinette Heckscher, with Mrs. Drelincourt Martin, Mr. Cyril Stevenson, and little Miss Frances Heckscher

Miss Eugénie Ladenburg, who makes her début this year, is the beautiful daughter of a beautiful mother. Mrs. Ladenburg was Miss Emily Stevens and a famous rider to hounds. At her wedding the Meadow Brook Hunt turned out and greeted the bride with a fanfare of horns at the church door. Her daughter inherits her athletic tendencies, and has been prominent at all the horse shows, meets, and pony races in the fashionable set.

AND STILL THEY COME

Miss Margaret Schieffelin represents the "dynasties," if one may use that term in America, of several notable families. Mr. William Schieffelin, her father, is the elder son of the Schieffelin family, and is prominent in many municipal reform movements. His mother was a daughter of the late Mrs. John Jay and his grandfather was Minister to Austria. Miss Schieffelin's mother was Miss Shepard, daughter of the late Elliott Shepard, and granddaughter of the late William H. Vanderbilt.

The Misses Nancy and Kathryne Steele are the débutante daughters of Mr. and Mrs. Charles Steele, and sisters of the comtesse de la Grèze. Mr. Steele is a partner of Mr. J. Pierpont Morgan. The Steeles have taken the Fabbri residence, which is a truly superb house for extensive entertaining.

Miss Muriel Winthrop, the daughter of Mr. and Mrs. Egerton L. Winthrop, Jr., is another bud. Mr. Winthrop has been interested in educational matters, and was for some time a school commissioner. For years he was also a prominent officer of the Meadow Brook Hunt. Mrs. Winthrop was Miss Emeline Heckscher, a great belle as a young girl, and a fearless rider. She is a sister of Mrs. George B. McClellan, the wife of the former Mayor of New York. At present, she takes much interest in advanced movements and was one of the first of the fashionable women to walk in the Suffrage Parade.

Miss Caroline Wyeth, a daughter of Mrs. Grosvenor Wyeth, is a grand-daughter of Mrs. Frederick Goodrich, who entertained so beautifully at her town house at Fifth Avenue and 28th Street, and at her country seat at Riverdale.

Then there is Miss Trevor, the daughter of Mrs. Henry G. Trevor, who was a Miss Schieffelin and a niece of Mrs. Bruce Ismay, of Liverpool, and Miss Ellen Rogers, the daughter of Mr. and Mrs. Archibald Rogers, and Miss Harriette Post, the daughter of Mr. and Mrs. George B. Post, Jr., and so on through a list of some twenty more names.

And so as the winter approaches we begin to bring out our daughters to the clash of modern cymbals and the blare of modern trumpets,—by which I mean an afternoon reception followed by dinner, the play, the dance and supper, and the dance and breakfast,—all a very simple little hors d'œuvres for the orgy of entertainments that is to follow in the form of a succession of dinners, dances, and divertisements in the prevailing mode.

MODELS THAT REPRODUCE ON CONSERVATIVE LONG LINES THE BOUFFANT EFFECT OF FLOUNCES AND DRAPERIES THAT NOW HOLD THE CENTER OF THE FASHION STAGE

MODELS FROM T. M. AND J. M. FOX

Here again, as in the débutante frock above, appears the drop shoulder accomplished with bands of black jet which stand out boldly against the corsage of white tulle and flat Venise lace. The skirt is a dignified mingling of slimly draped black velvet, black charmeuse, and jet cords

Dancing frock of white chiffon and shadow lace reminiscent of Victorian days in the drooping shoulder-line of the bertha, caught up beneath a pink rose cluster. Between the skirt flounces drops a crystal-embroidered band which flows into the hem and gives the desired drawn-in effect

An unusually close and dexterous draping of a trained skirt of amber chiffon brocaded in gold that extends up onto a filmy bodice of flesh-colored tulle. The princess lines are further emphasized by the elongated shoulder trimming of silver lace terminating in long, crystal tassels

The distinction of black and white is eminently well shown and the color-scheme consistently carried out in this wrap of velvet. The deep points are outlined in jet and rhinestones, the collar is of white fox, and the cuffs of black and white fur

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Lord and Lady Decies and their baby daughter after the christening

Mr. and Mrs. George Gould and their youngest daughters, Edith and Gloria

Dowager Lady Decies, the paternal grandmother of the baby

The church at historic Stoke Pogis where the christening took place on September 23rd

SURROUNDED BY THE MEMBERS OF HER OWN FAMILY, LADY DECIES, WHO WAS MISS VIVIEN GOULD, ATTENDED THE CHRISTENING OF HER LITTLE DAUGHTER

Mrs. Anthony Drexel, Jr., who was formerly Miss Marjorie Gould

Sefton Park, the beautiful country seat of Lord Decies

CROSS CURRENTS

CERTAIN currents of the times, which scientists call "streams of tendency," seem to be running in diametrically opposite directions. For several decades a growing spirit of co-operation has manifested itself in federations—civic, educational, ecclesiastical, financial, and industrial. It has sometimes appeared as though the world had gone mad over the theory that in union is strength.

BUT while the enthusiasm for co-operation continues at fever heat, there is also an increasing tendency toward individualism. This is keenly felt by the manufacturer, who sighs for the good old days when women were more sheep-like in their tastes. At that time one model for hat or coat, and two or three designs in materials were all that he need provide. But now he is compelled to prepare dozens of models and designs to meet the demand for variety. An even later development of this growing individualism are the specialty shops which started in the big city and then spread rapidly over the country. The lure of this shop is the individuality which differentiates its creations from a million or more others of its class.

THESE same conflicting tendencies toward and away from centralization are likewise marked in educational circles. The public school has always been the pride of the American, and he cheerfully subscribes millions of dollars annually for its support. Of late years the scope of its activities has been greatly enlarged, and it has taken over many responsibilities that have hitherto been regarded as the province of parents. And now an effort is being made to draw the families together by making the schoolhouse a rallying center for neighborhood dances, lectures, and meetings. On the other hand, restriction in school matters is also observed. Never has the private school been so much patronized, and never has so much stress been laid upon the advantage to the student of individual attention. So far from taking over any parental duties, the heads of the private schools to-day enjoin upon parents the necessity for a proper training of the child in the home. This, they assert, is an indispensable aid to the efficient work of the schools.

THESE diverse tendencies are to be noticed also in the drift of populations. Millions of people are attracted by the opportunities and advantages of the big cities. On the other hand, just as soon as any of these millions attain wealth, they set up country estates, and even without the wealth, many buy for themselves small homes in the country and retire there as soon as they can.

AND the moral of all this is, it would seem, that co-operation, the big, underlying principle of socialism, can go just so far, and then individualism, one of the strongest human instincts, rises and asserts itself. The desire to express and impress the ego is too strong in human beings for them ever to allow themselves to be swallowed up in a general conglomerate mass. Nor is this surprising, since we are born alone, we die alone, and in spite of all that love and kinship can do to make us less lonely, we endure life's deep experiences alone. There is a limit to the amount of federation that the race can either attain or endure.

Nothing but the material itself trims this gown of white chiffon cloth. The sectional pannier is caught with a shirred bow-knot and the fichu is edged with a plaited ruffle

An appearance of restrained elaboration is given the bodice of this dull, crêpe meteor dinner gown by the simple method of rows upon rows of hemstitching. The skirt draperies fall in panniers that are turned back and looped up to the waist-line. From McCreery

Mlle. Forzane, a French actress, is wearing here a model of dead-white crêpe de Chine cut on lines Hellenic in their simplicity. The bodice is especially noteworthy

THE BEAUTY OF THE ALL-WHITE COSTUME FOR MOURNING DESERVES TO BE MORE GENERALLY APPRECIATED — ETIQUETTE PRESCRIBES CERTAIN RESTRICTIONS, YET THE CHOICE IN MATERIAL AND DESIGN IS WIDE ENOUGH TO OBVIATE ANY POSSIBLE FEELING OF LIMITATION

Hemstitching outlines the seams of the transparent, chiffon cloth, bodice over a lining of chiffon cloth. Plastron and skirt are of Imperial crêpe; the latter is centered with a line of self-covered buttons and loops placed between the draping on either hip. From McCreery

REDFERN REFUSES TO JOIN THE PROPAGANDISTS OF TORTUOUS DRAPERY, AND QUIETLY MAINTAINS HIS DIGNIFIED CONSERVATISM

FROM REDFERN, N. Y.

Black velvet and broadcloth are oddly combined in this tailor suit. The collar and cuffs are of broadcloth, and bands of the broadcloth follow the front side seams of the coat, and extend over the shoulders to form a simulated panel in the back. One side of the back is oddly trimmed with buttons. An over-drapery of the cloth panels the sides of the velvet foundation skirt

Evening coat of a supple brocade in a Chinese design in blue and apricot. Broad, diagonal folds trimmed at the sides with buttons and loops form the back. In front the long blue satin revers extend from the collar to the turn in the curving line. The skunk collar is finished in the back with a head which drops down to fill the triangular space between the folds

Purple chiffon over purple satin with long ropes of sapphire beads as trimming is the odd color scheme of this evening gown. The ropes of beads define the draperies, and cross and re-cross on skirt and corsage to form many irregular diamond shapes. An occasional feature of the season's gowns which may be noted here is the exact similarity of the back and front

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Mrs. Middleton S. Burrill is carrying the convenient English shooting seat stick

Copyright by Powers Engraving Co.

Mrs. Arthur Scott Burden's costumes are always in the van of the new mode

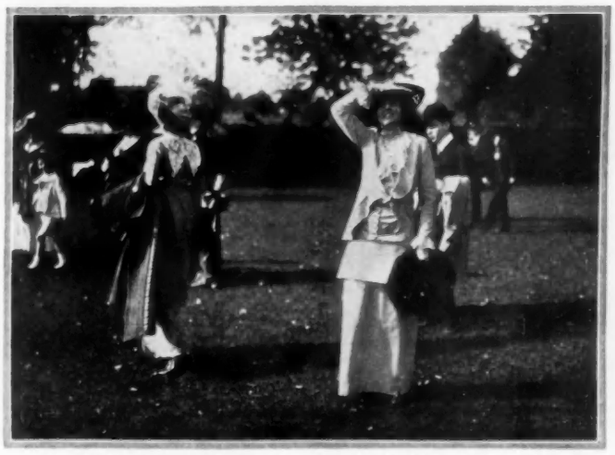
Copyright by Powers Engraving Co.

Miss Helen Byrne on Defender, the prize-winning gelding of Mr. Harvey Ladew

SNAPSHOTS OF SOCIETY AT THE MINEOLA FAIR HORSE SHOW, WHICH WAS THE SCENE OF MRS. THOMAS HITCHCOCK'S SWEEPING VICTORIES

Mrs. Edward B. Smith, Mrs. Henry C. Boyer, and Mrs. W. Hinckle Smith

Messrs. W. F. Wilbur, Plunkett Stewart, and Alexander Brown formed the Radnor Hunt Team



Mrs. George McFadden, eyes turned skyward to see Bergdoll in his biplane

PHILADELPHIANS AT THE BRYN MAWR HORSE SHOW, THE UNUSUAL AND PICTURESQUE FEATURE OF WHICH IS THE ENTRIES BY THE VARIOUS HUNT TEAMS

Not literal translation of a period to which antique art works belong, but congruity of new furnishings with the old pieces should be the aim

CREATING *a* SETTING *for* OLD WORLD TREASURES

Showing How, in the Hands of a Skilled Architect, Rare Examples of Old World Art Are Made an Integral Part of Our Modern Home Decoration

WHEN an architect or a decorator is planning the interior of a modern American home he often draws his inspiration from the art treasures of the Old World. Tapestries, marbles, metal work, and furniture of all ages and periods are available for copying, and these models put the best efforts of the architect to the test.

The art spoils of the world are the legitimate prey of the American collector, which fact perhaps more than anything else accounts for the rapid succession of fashions in decorating in this country. Aside from their being an inspiration, however, art treasures present the most difficult problem of the modern decorator, that of reconciling pieces of widely divergent styles and periods, so as to give coherent and harmonious effect.

The era of building and furnishing at haphazard is past. Rich furnishings are shown to much greater advantage by carefully suiting their setting to them. This is a principle of decoration which no good architect neglects. Wall spacings of a correct proportional value, and backgrounds of a restrained but sympathetic color and treatment are the architect's chief means of establishing an appropriate environment for his Old World furnishings.

PLACING A WORK OF ART

Often an extremely plain setting is required to bring out the fullest beauty of a work of art. For this reason a fine tapestry is sometimes hung against an undecorated wall which has been so treated as to afford a certain roughness of texture and depth of tone in order to bring out the coloring of the tapestry. Sometimes the walls are paneled, and the subdued tone and grain of the wood produce much the same effect as the roughened surface of the wall.

One of the chief principles of decoration demands that the character of a room be determined by the most important pieces which furnish it. The keynote may be established by the tapestries or by furniture, in which case the other decorations must carry out this central theme or confusion and lack of dignity result.

OVER A MANTEL

The illustrations show a number of interiors of a beautiful New York residence planned and decorated by Messrs. Walker and Gillette. A number of fine old pieces of tapestry and furniture have been used, and their setting has been planned to give to them their fullest value without attempting literally to translate the periods of decoration to which they belonged. The rooms have the advantage of unusual hight, and the arching of the ceiling has produced an effect of stateliness without imposing an atmosphere of chilliness.

At one end of the long drawing-room, the space over the mantel is occupied by a fine old tapestry, on either side of which is placed a tall, silver-gilt, ecclesiastical candlestick. Just below the tapestry is hung an altar cloth of faded velvet embroidered in many colors and gold. From the ceiling is suspended an antique lamp which sheds a mellow glow over rare old furniture arranged with pleasing informality. Old bits of statuary and carvings add their quota of beauty to the room.

USING A SPANISH GRILL

At the other end of the room, a wide doorway with a valance and portières of velvet opens into a small reception room where the domed ceiling is repeated with modifications. The distinctive feature of this room is a Spanish grill of richly wrought iron which covers the window. Within the deep embrasure of the window is set a long flower box of carved stone ornamented at either end with carved lions filled with growing plants. A table just below the window is covered with a strip of old, embroidered velvet. A bas-relief is hung between two tall candlesticks over a Spanish cabinet with hinges, locks, and ornamentation of iron, wrought and gilded.

APPROPRIATE LIGHTING

The lighting here is supplied by processional torches such as are used even to-day in religious ceremonies, and which in the golden days of Italy were also used for functions of state. Candlesticks fitted with electric wires, and with the bulbs concealed by artistic shades, cast their light on old portraits, lacquers, and other beautiful things which represent the craftsmanship of many periods and countries.

The rare old Spanish grill of wrought iron set before a stained glass window is the keynote of the decoration

The mantel is enriched by the dull beauty of an old tapestry and an altar cloth of faded embroidered velvet

The stately decorations of a formal age—ecclesiastical candlesticks, tapestries, old bas-reliefs, and bits of statuary are not necessarily incompatible with a home-like atmosphere

A suit of blue brocaded velour in which each of the three pieces forms an integral part of the others. A pretty conceit is the trimming of the white satin and tulle blouse-shirt with white rabbit

Poiret clings to his favorite tubular style in a Russian dress of light blue broadcloth and black velvet. The straight line is broken by a collar and skirt-band of skunk and a dropped belt of the velvet. The turban is skunk-edged but crowned with coral velvet by way of contrast

Callot Soeurs, who have been setting Paris by the ears this season with their eccentricities, show here a gown of brocaded blue satin that would have naught of the unusual about it, were it not for the mantle of lace adroitly caught with pink roses

MASCULINITY IN THE GUISE OF A SHIRT, A WAISTCOAT, AND A RUSSIAN TUNIC, FEMINIZED TO THE LAST DEGREE — THE LACE SCARF AS CALLOT ARRANGES IT

MODELS IMPORTED BY LOUISE

Two bands of stitching encircling the upper body and sleeves of a coat of gold colored ratine make an effective line of trimming without the heaviness of an appliqué. Cuffs and collar are of black satin braided in gold, as are likewise the revers disclosed when the coat is open. The irregular line of the front-closing adds interest to the style

White velours frappé (velvet brocade), white chiffon, and sable are fashioned into a most rich and perishable tailleur. Especially distinguished is the outline of the coat which reveals the long, slender waistline. The close drapery of overskirt and corsage are of white chiffon. The sharply cutaway coat makes no attempt to conceal the puffing panniers

The slender waist of this frock of Bordeaux velvet is girdled by a straight band into which is plaited the fullness of the skirt. Over the waist falls a deep cape-collar of Alençon lace, the ends of which are tucked into the girdle on either side the front. With this gown is worn a short, square coat of Bordeaux plush brocaded in gold and trimmed in skunk

THE ROUNDED CUTAWAY LINE CLAIMS COATS, SUITS, AND FROCKS IN DRÉCOLL'S COLLECTION

A challie as pretty as this—cream ground with a crêpe stripe and embroidered pink roses—can well hold its own against richer materials. Shadow lace is inserted here and there, and a really lovely color note is supplied in the cuffs and bows of yellow satin ribbon

The paramount charm of this gown is its lovely length of line. Long angel sleeves of shadow lace flank a panel train of hemstitched, pink satin broken at a raised waist-line with a braided cording of the satin. The pointed lace collar crosses surplice-wise in front

Chic beyond mere description is this robe d'intérieur consisting of a flesh-colored satin slip buttoning down the front, a shadow lace overdress caught up with a pink rose and green leaf cluster, and an emerald green chiffon cape caught to the undersleeves by chiffon bows

GOWNED FOR THE TEA HOUR BY DUNHAM

THE THREE SHARPLY DEFINED PERIODS OF THE SARTORIAL DAY ARE WELL PROVIDED FOR IN THESE THREE ESSENTIALLY CONSERVATIVE, DIGNIFIED MODELS

FROM DAUTRICOURT

Extremely good form is this Drécoll tailored gown of dark blue broadcloth which reduces to the simplest terms some of the innovations of the season, while preserving their essential features. The front shows a simulated vest and a long cut-away skirt line. The very obvious row of buttons down the back is a pretty touch

Evening gown of black chiffon velvet elaborately trimmed with pendant crystal ornaments of oriental design. A variation of the drapery theme is achieved in the rayonné lines of the velvet which is gathered into a cascading crystal ornament. In the back the looped panel is confined at the waist-line by a band of crystal embroidery. The little shoulder sleeves are of white tulle

A reception gown of taupe charmeuse richly embroidered in the same color. The overskirt opens to show the embroidered panel of the underrobe. Revers of embroidered chiffon outline a pointed yoke of shadow lace. The sleeves are quite unusually full and are gathered into a deep, tight cuff. A continuation of the embroidery above the cuff prettily relates sleeve and bodice

FITTING THE COLOR TO THE OCCASION—A SINGLE-TONED RECEPTION DRESS OF TAUPE, A DELICATELY BLENDED PINK AND WHITE EVENING GOWN, AND A WRAP OF BRIGHTLY CONTRASTED ROSE AND BLUE

MODELS IMPORTED BY CARROLL

Over a robe of white tulle embroidered in pink crystals hangs a square train and a single, rose-bordered pannier, each of a specially designed motif of exquisite Lierre lace

A wrap that is becomingness itself with its great, flattering collar of a gray fur called musslan, above the rosy beauty of richly draped coral velvet lined with soft blue charmeuse

A charming balance is maintained in the surplice arrangement of bodice and skirt, part taupe chiffon and part taupe charmeuse, embroidered in gold and taupe threads and edged with bands of skunk

Pink brocade de Chine is draped up over a lace dress to a black velvet poinsettia. Rhinestones form the belt and bust band, and outline the brown tulle that edges the décolleté in pretty imitation of the brown skunk on sleeves and skirt

Voluminous shoulder draperies of Chartreuse faille silk are hooked together in back over a loose panel, richly embroidered in steel beads and silver threads. Tassels depend from the open sleeves edged with silver cord, and the ubiquitous collar is of the no less ubiquitous skunk

The drooping shoulder line and the bouffant hip drapery in a wrap of cerulean and silver satin brocade. Buttons and loops are of blue and silver cord, the rosette fastening is of blue satin, and—again—skunk is used for the trimming

FRANCIS, MAKER OF CONSERVATIVE CLOTHES FOR ENGLISH ROYALTY, HAS ALSO FALLEN UNDER THE SPELL OF RIOTOUS COLORS AND GLITTERING STUFFS

The coat-like back of this black brocade bodice, designed by Drécoll, continues over the shoulders to give the necessary length of line from the collar to the low, set-in sleeve. Broad bands of cerise satin halt at the belt, beneath which is swathed a skirt of black charmeuse

Bulloz, formerly with Beer and now at the head of a house of his own, drapes the skirt of this black silk rep street costume in both back and front. The becoming, small, stand-up collar of the sashed and buttoned cutaway coat is composed entirely of white fox

A Drécoll model which has found especial favor in the eyes of American dressmakers. Diagonal are the lines of the front draperies of black charmeuse, and diagonal is the cut of the bodice with its chic white satin vest and collar; the latter rolls over an inset of blue moire

DRAPERY SO ADMIRABLY CONCEALS OR REVEALS THE LINES OF THE FIGURE THAT IT COMMENDS ITSELF TO STOUT AND SLENDER WOMEN ALIKE

A misty gray effect is obtained on this all-white chiffon dress by sewing some of the white crystal beads with white silk, and some with black. The lace collar, the panel, the plaited skirt, and the pannier wreathed with ribbon roses are pretty interpretations of accepted modes. Gray velvet girdles the gown

White chiffon embroidered in white beads is adroitly mingled with lace on the bodice, and on the skirt is looped up in front over a slip of pale, shot green meteor satin with a cluster of shaded beaded roses. The crushed belt is of silk in a deeper shade of green

A band of black lace, weighted with a black velvet pendant studded with rhinestones divides the white crystal-beaded, pink chiffon draperies from neck to hem. The double collar of white lace over black is smartly shallow in front, and the crushed black velvet belt is buckled with a large jeweled ornament

THE BEADED ROBES ARE SUCH THINGS OF BEAUTY THIS SEASON THAT THEY REQUIRE LITTLE MORE THAN A SIMPLE SATIN SLIP TO TURN THEM INTO STUNNING EVENING TOILETTES

A double tunic of dull pink chiffon embroidered in beads of a deeper tone is hung over a foundation of self-toned satin. The basque which falls from the waist-line in back simulates a third tunic. The bodice is merely a bit of the beaded chiffon gathered above the bust and again at the waist-line. Over this is thrown a delightful feminization of the priest's stole, deep-fringed with rosy beads. An oriental head-dress of the beads suits the gown wonderfully

The use of two tones of the same color for the hat and suit of a street costume — here a light and a dark blue — achieves a delightful harmony. The Russian blouse coat attains individuality by the single button which fastens the bottom of the coat, and by the loose ends of the straight band which serves as a collar; it is crossed by a strap of the darker blue. Two bands of the lighter blue encircle the accordion plaited skirt and relate it to the coat

The pastel colors beloved by Lanvin are here enriched by an over-dress of black velvet banded with gold braid. The foundation skirt is of dull blue crêpe de Chine, as are the vest and slender revers. The velvet overskirt is draped to form a soft, all-around puff over the foundation, and the full, blousing sleeves and soft velvet hat carry out this theme of draping. Ostrich plumes of pink and old-blue foam over the hat brim and establish a delicate note of contrast

HERE LANVIN TAKES THE ESSENTIALLY NEW, OFTENTIMES EXTREME, FEATURES OF THE SEASON'S MODES AND TONES THEM DOWN TO A MODERATION BEFITTING YOUTH

HATS THAT INDEX THE WINTER STYLES

MODELS FROM FRANÇOIS

BLACK and rich, dark tones predominate in the season's hats. The broad-brimmed, black velvet picture hat illustrated to the lower right shows the prevailing length of line at the side. The brim rolls slightly up in the back. The crown is encircled with two-toned, rose-colored ostrich feathers from which rises a full plume.

The flat, black velvet shape to the left is trimmed with paradise feathers flecked with black which follow the long, low line of the brim. As in most of this season's hats, the movement of the trimming is toward the back.

A soft, black velvet shape which frames the face charmingly is shown at the top of the page. This hat is set low on the head, yet the face is revealed by a wide roll of the brim. Black paradise feathers placed on either side of the back give a broad line.

The model shown below this was designed for a tailored costume. It is of corded king's blue silk and is faced with black velvet. A blue pompon is posed jauntily at the edge of the brim. The irregular line of the brim allows an effective interplay of the two colors of brim and facing.

The smart, closely fitting fur toque shown at the right of the page is of raccoon. Taupe and tan-colored ostrich plumes stand well up in the back in accordance with the present mode. The raccoon neck-piece ties in a short bow at the front. The muff is of tan crêpe de Chine gathered into soft folds at the ends, and bordered with raccoon.

In this white satin evening coat the fullness required to give the modish bigness to the upper part of the body is gathered into broad bands of white embroidery. The collar and the pointed insets in back are of blue velvet

Remarkable among the many gowns with widely differing front and back views is this of amethyst charmeuse, the back of which is fashioned so like the front as to be almost indistinguishable from it. Narrow panels of amethyst satin brocaded in velvet continue from the bodice down over the hips, and the satin over-drapery of the skirt is brought up on the bodice both back and front. The overskirt is draped up with a skunk band to show the drop skirt

Pale blue chiffon brocaded in gold and draped over shadow lace is one of those pastel color combinations which, while not striking, are always lovely. A bertha of shadow lace extending over one shoulder falls low in the back, and is caught to the skirt by a rosette of black tulle. A similar rosette, placed at the left of the waist, and another at the right knee, give the strong accent which such pale colors demand

UNUSUAL PATTERNS OF EMBROIDERIES AND BROCADES PLACED IN CONTRAST WITH PLAIN MATERIALS AS OVER-DRAPERIES OR AS TRIMMING BANDS TO OUTLINE THEM, EFFECTIVELY EMPHASIZE THE BEAUTY OF LINE AND COLOR IN A GOWN

MODELS FROM DUVAL AND EAGAN

Copyright, 1912, International News Service

Mrs. W. K. Vanderbilt, who was one of the box-holders, and her daughter

Copyright, 1912, International News Service

Governor Dix, Mrs. George R. Dyer, whose husband, General Dyer, commanded the First Brigade, and Mrs. Elisha Dyer

Copyright, 1912, International News Service

Mrs. Oliver Harriman in conversation with Governor Dix

Copyright, 1912, International News Service

Mrs. Thomas Hitchcock, who is rarely absent from any event in the sports world

Copyright by Powers Engraving Co.

In Box 1 sat Mrs. J. Sargent Cram and her children

UNDER THE SOCIAL AUSPICES OF THE PIPING ROCK COUNTRY CLUB, GOVERNOR DIX REVIEWED THE FIRST BRIGADE OF THE NEW YORK NATIONAL GUARD

Moleskin is closely draped to a slender silhouette, and shaped in at the bottom with a border of taupe velvet. The sleeve — or is it merely a cuff? — is divided from the body of the coat by a band of the velvet. One of the newest fur fancies for wraps is the use of a whole animal for the collar

A charming way of achieving variety in evening gowning is a self-brocaded, white satin underdress worn with an overdress of any color chiffon. Spangled trimming outlines the revers, blue bead fringe finishes the edges, and big cabochons of blue grosgrain ribbon gracefully dispose the drapery

Good taste demands that in an evening wrap compounded of such rich materials as velvet brocaded taupe satin, moleskin, and salmon-pink charmeuse the lines be as simple as possible. Here there is the loose cut of the season, the curved front, and the drapery held beneath the cabochon

THE MOST APPROVED LINE IN EVENING WRAPS IS A GRACEFUL SHAPELESSNESS AND A DRAPERY ACHIEVED BY GATHERING THE LOWER PART TO A POINT MIDWAY FOOT AND THROAT

FROM HOLLANDER

Black Chantilly veils a robe of white brocaded crêpe de Chine on which the tunic line is repeated by a band of ermine. Unusual character is given by large, flat bows of black velvet, one of which confines the simulated lace basque at the waist-line, while another catches the tunic ends to the train. Agnes model

An evening gown for a débutante is of white chiffon with a tunic embroidered in spangles and crystal beads. A clever arrangement of the folds of the underskirt repeats the line of the short tunic which might otherwise lessen the hight of the figure. The corsage bouquet and the tiny sprigs are of vivid pink. Original model by Mrs. Austin

The three-quarter length Russian coat in the guise of a tunic of white chiffon now invades the realm of the afternoon gown. Reversing the usual order, it is the tunic that is plaited, and the black velvet skirt that is plain and straight. A pink rose catching back the ruffle at one side of the throat gives the necessary touch of color to this Drécoll model

SUCH IS THE VARIATION OF LINE AND PROPORTION PERMISSIBLE IN THE TUNIC THAT, IN THE HANDS OF THE CLEVER DESIGNER, IT BECOMES A STYLE FOR MATRON AND DÉBUTANTE ALIKE

MODELS FROM CAROLINE AUSTIN

WHAT FURS SHE WEARS

All Through the Summer the Parisienne Anticipates Winter by Touches of Fur on Diaphanous Garments, and Long Before the Cold Weather is Really Here, She Swathes Herself in Ample Wraps

Bernard meets formality half way in this afternoon tailor-made of black faille and black velvet

The pile of moleskin lends itself to all sorts of tricks in the hands of the clever furrier

Weeks has designed a novel toque called a "casque" to wear with this coat of sable and fox

The ultra-Parisienne prefers the fur wraps cleverly cut to imitate the arrangement of a scarf

THE Parisienne has long been noted for anticipating the seasons to the *Nth* degree of inconsistency. She wears the flimsiest frocks in mid-winter, velvet and fur hats in June and July, flower-trimmed toques in January, and altogether delights in turning the seasons topsy-turvy as far as clothes are concerned.

This year it is the seasons that have turned clothes topsy-turvy, much to the discomfort of Madame. When she found winter not "lingering in the lap of spring," but boldly settling all over summer, obliterating autumn completely, in fact, quite monopolizing the entire year, Madame La Parisienne must perforce hurry back to Paris earlier than usual, for country châteaux are a bit difficult to heat properly in frigid weather, and ordinary fall clothing proved quite lacking in warmth. Madame went straight to her furrier's and that outwardly sympathetic but inwardly exultant personage soon provided her with an enveloping fur set or two and had taken her order for a new long coat and one in the still newer half-length.

THE LONG FUR COAT

The left figure in the middle illustration shows a moleskin wrap with a long panel in back, effected by placing the moleskin stripes lengthwise; the deep, crushed shawl collar is of ermine.

The right figure displays an attractive arrangement of sable with collar, cuffs, and band around the bottom of fox. A novel "casque" of fox faced with velvet to match the sweeping orange paradise placed in the back, makes an effective and original head-dress for the sable wrap.

If Madame had consulted a leading "English-speaking" newspaper she might have learned that "sable is to be fashionable this winter." No doubt this would amuse Madame, who fully realizes that sable has been, and always will be fashionable, as long as it stands at a prohibitive price, and this bids fair to be so for an era or two more.

But new wonders have been performed with sable this year. A full-length coat, for instance, showed skins so splendidly matched and sewed that the whole seemed one continuous piece. The collar of this coat was a single pointed fox skin, almost as costly as the sable itself. Fortunately for those who cannot afford to pay a few thousand dollars for a genuine pointed fox, there has been brought out a very perfect imitation. Hitherto we have had dark fox skins artificially pointed, but the color never approached the original. Some clever furrier has evolved the scheme of dyeing white fox exactly the color of the genuine silver and then tipping in the white hairs. The effect is quite wonderful. Don't fancy it's cheap, this "imitation." Far from it. It is really appallingly high, but quite worth the price, one must admit.

The ultra-Parisienne likes best the "animal" scarfs, preferably two animals of pointed fox, sable, or handsome fisher. The long, flat scarfs she leaves to less fashionable folk, save ermine which still holds favor made up in this way. The tendency in scarfs is toward broad, rather short effects, so thickly cut and arranged that they may be worn in several different ways. They are really very practical as they cover the form quite to the waist-line, front and back, and fall to or below the elbows. Plunge your arms into a big muff, and presto! you are fur-covered, and very smartly, too. The illustration in the right-hand corner shows an example of a sleeveless wrap of fox cleverly cut to imitate the arrangement of scarfs. It crosses front and back, meets in a point on each side, and fastens on the left side. Francis, who designed this set, carries out in the muff the same idea of crossed fox skins.

FUR AS A TRIMMING

There are long fur coats that drape after the fashion of frocks, and straight, loose coats, somewhat more than half length, that lap far over to the left. The latter style is the more popular because it is easier to wear than the weighty, full-length garment. On page

Motor hood and coat of ratine, the latter with a deep, protecting collar of fur

Poppy pink is a color that will give brilliancy to evening assemblages this winter

61 is sketched a motor wrap which is meeting with general approval. It is of wide-striped, biscuit-colored ratine, and flares quite a bit round the bottom. It buttons down the front with square, ratine-embroidered buttons. A deep, rounded collar of pekan (a blackish fur sometimes mixed with brown or gray) which drops low in back is a practical precaution against open-air motoring.

THE BRIGHTER EVENING CLOTHES

After furs, evening gowns are the most engrossing topic, for dinners and first nights are crowding on apace, and one must order and order promptly in these busy days if one would have frocks in time. There seems to be a great deal of color in the average evening assemblage this season. The lovely poppy pinks and reds introduced last spring have reappeared, with a new tone called "Besnard red," added to its brilliant ranks. The artist of that name uses it most strikingly in his oriental subjects.

The lower left-hand sketch on this page is of a gown which will undoubtedly attract much attention at one of the first opera nights in November. It is in this new shade of poppy pink satin brocaded in gold. A brocade strip starts on either side of the box plait in front and drops low to the knees in back where it forms lovely folds that draw close to the figure the slight fullness of the trained skirt. A heavy, gold cordelière outlines the box plait in front and repeats the lines of the drapery higher up; it ties in back in a knot with two tasseled ends. An angular piece of brocade weighted with tassels forms a plastron at the back of the deep, cape collar of filmy gold lace, which veils a low bodice of the brocade; the undersleeves are of flesh-colored chiffon.

The illustration in the upper right-hand corner of this page is a striking example from Francis of a silver lamé with an *écharpe* of black net lace embroidered in silver and rhinestones. This forms a short, over-lapping skirt which crosses in front and dips down in back. The lace partly veils the bodice and elbow-length sleeves which are left open to show the arm to the shoulder, but are caught at the bottom with a silver ornament. A trellis of rhinestones outlines the décolleté, and the one bit of color used is a flame-colored, crushed velvet belt with a silver and rhinestone ornament in front. In back, the velvet forms a long sash-end with one outstanding loop on the bodice.

Paquin divides with braided bands full panels of cloth which turn under to form a sort of pannier

A scarf of black lace and rhinestones veils a glittering gown of silver lamé

EFFECTIVE USE OF BRAIDING

An effective use of braiding is seen in the practical, one-piece Paquin dress sketched on this page. This is sufficiently elaborate to wear on innumerable occasions. It is of black-and-white striped cheviot trimmed with bands of black braid and soutache, that cleverly divide full panels of the cloth, which turn under to form a novel sort of pannier. The sleeves have slit cuffs banded at the top with braid and embroidered with soutache motifs. The high collar of braid rises from a rounded band of black velvet. A frill of white chiffon with embroidered scallops edges the collar and forms a jabot down one side of the opening in front. The shoulder straps of braid are tied in a bow at the black satin belt. The underskirt has an inverted plait in back.

A FORMAL TAILLEUR

For the young woman who wishes to wear a simple and not too elaborate afternoon suit, nothing could be better than the Bernard model illustrated on page 60. It is of black faille trimmed with black velvet and jet buttons. The skirt has four, stitched side plaits on the right side; the one nearest the back folds under to form a slightly draped effect just below the hips. The half band of velvet edging the new, slashed and pointed sleeve marks it undeniably as one of this season's best models. Cut jet buttons outline the slanting seam on the cuffs; the pocket flaps are false.

An evening wrap of velvet brocaded charmeuse in a soft salmon pink, bordered all round with skunk. The back view shows the way in which the drapery is bunched up into a rosette of the material

Voluminous, but not cumbersome, is this coat of beautifully matched moleskins. Greater breadth is given to the already wide revers by a border of skunk, bands of which form the cuffs

Baby caracul is slightly puffed after the pannier idea over a deep border of chinchilla squirrel. The attached throw-scarf is edged on both sides with a quilling of the caracul

THE PLIANT FURS WHICH NOW HOLD THE PLACE OF FIRST FAVORITES ARE ALMOST AS AMENABLE TO THE PRESENT FASHION FANTASIES AS ARE BROCADES AND SILKS

FRENCH MODELS IMPORTED BY GUNTHER

A type of cloth dress that is suitable for formal day wear in the country

This last word in draping suggests a clever way to swathe a passé evening gown

Another style of over-drapery—that godsend to the woman with a limited wardrobe

SMART FASHIONS *for* LIMITED INCOMES

Meeting the Demands of the Autumn House-Party When a Slender Income and the Requirements of the Smart World are Opposed

THE fraction of an inch more or less on Cleopatra's nose would have changed the destiny of the world, they say. It is a minute but telling difference such as this that often distinguishes the smart woman from her commonplace sisters and changes the destiny of her world. Clothes do make a difference. The woman who is well turned-out for every occasion has at least one asset toward her own pleasure and that of her friends.

One thing is certain—the clothes that suit the town do not suit the country. This adapting of the clothes to the place is a principle of appropriateness that no woman who desires to be well dressed can afford to disregard. In this season of house-parties must one be especially careful in this matter. What is best, what is essential to take?

WARDROBE ESSENTIALS

The tailored suit? Yes, it answers for traveling. Dinner gowns? Of course. A luncheon or reception dress? Certainly. But in addition there must be the sports clothes—a wardrobe in themselves with possibilities of great costliness unless wisdom and foresight be used. The soft hats, the tweed suit for wind and weather, the habit and derby for riding and hunting, the tennis blouse for a belated day in Indian summer, the motor coat which may do duty as a raincoat as well, riding boots, square-toed, flat-heeled walking shoes, and driving gloves are the chief items of dress for the fashionable girl and woman of to-day who lead the open-air life rather strenuously and excel in many sports.

The indestructible velour hat in a conservative model that will last two seasons

TELLING DETAILS

When the income is slender there is just one rule to follow: have few things, but have them good. In sports clothes especially there is something about fine cloths and good cuts that proclaims them as good till they are threadbare—and they are slow in reaching that stage. This is particularly true if they have proper care. Thoroughly brushed, well-pressed clothes possess a charm like the back of the head of a well-groomed man.

Scrupulous cleanliness and neatness is another essential of the smartly turned-out woman. Where white is used on a dress it should be of a material that will wash or clean. If gowns require yokes they should be detachable so that they may be kept immaculate. To-day in the better shops sleeveless yokes of net with well-boned collars and the lower edge of the yoke, which just covers the bust, bound with elastic to insure fit, range in price from 75 cents to $1.25.

Of prime importance are the fastenings of dresses, skirts, and blouses. A chapter could be written on them alone.

A most odd yet practical and smart style for a morning blouse of crêpe de Chine

The top coat when carefully chosen as to cut and material is a garment of many uses

The homespun suit for the day afield is within the skill of the good "small tailor"

The buttoning that gives the modish puff over the hips is echoed on the blouse

As a smart woman said the other day, "They determine the dress. It is or it isn't, by the manner of its hooking." A hook off or a button missing spoils the style. And what is more mortifying, if all is not as it should be, than to have the maid of your hostess unpack your trunk or put you into ill-finished clothes.

ONE'S EVENING BEST

This brings us back to our house-party. For traveling the tailor-made suit is correct. If you have two, select the plainer style, as there is little occasion for a semi-tailored suit in the country.

Should you arrive late in the afternoon, which is generally the order of things, you don't change until dinner. Then don your best. For a stop of four or five days two evening gowns are good; three are better. If you have a lace or satin gown from last season the middle illustration on page 63 shows a clever way of draping it on the modish lines of this season. I the dress is in excellent condition, use chiffon as an overdrapery; if not past cavil, charmeuse will cover a multitude of sins. Four yards will make not alone the new waist with angel sleeves, brought out by Paquin, but likewise swathe the skirt in the simple manner Callot endorses. One side is looped up and caught under a spangled ornament from which hangs a crystal band and tassel. Crystal tassels also act as weights to give a swinging grace to the sleeve, and in addition crystal may be used to form the headdress. The opening of the gown in the back is concealed by the enveloping overdrapery. Soft yellow or deep rose chiffon over white lace or pale pink charmeuse are charming combinations, or apple green over white.

An inexpensive chiffon and charmeuse gown trimmed with crystal fringe and shadow lace could be made from the sketch shown next. The advantage of this model from an economical standpoint is that the dress may be transformed in mid-season by a new overdrapery, arranged, of course, on different lines and of a different color. It is wise to invest in good charmeuse and possibly to get the double width, as it cuts to better advantage. Lace for the bodice and the tiny pinafore would be pretty in the new ivory tint. Should you have some white lace in fairly good condition, wash it in warm water and ivory soap, and, when thoroughly dry, dip it in tea. This not only gives a new tone, but inexpensive lace assumes an appearance of greater quality in this color.

A DAY AFIELD

If the next day's program is to be golf, tennis, or a tramp across country, the suit of homespun is the thing. The middle drawing of the group at the top of this page shows one as smart looking as it is comfortable. The jacket buttons straight down the front, and is completed by a shawl collar of the same material in a darker tone. The patch pockets not only hold safely what is put in them, due to the flap buttons, but the loose box plait gives extra roominess. The skirt also may be unbuttoned at the lower edge to give greater freedom in walking. Such a suit could hardly be found ready-made. A "small tailor" who yet understands good work could make it successfully if it is insisted that the sketch be followed. A well-known shop for sporting goods now makes women's sporting clothes to order at reasonable prices. A shooting suit of simple design, well supplied with pockets, will be made in English cloths for from $50 upward: an excellent cloth costs $65. This same shop shows corduroy suits in Norfolk style in blue, brown, and white, ready-made at $30.

THE TRAMPING SHOES AND SOFT HAT

Waterproof laced shoes extending midway to the knee with flat heels but an attractively-shaped last (not too square-toed) cost $8.50. The shop, which supplies these, makes riding boots to order for $15. Something new is a waterproof legging (looks like a puttee), lined with calfskin and faced with the material of the shooting skirt or riding habit. These cost from $7 up, according to material used.

It is well to buy such shoes and boots in a loose fit for two reasons: perfect comfort now, and allowance for the broadening of the foot, since these boots may be expected to last several years.

A soft velour hat—the indestructible sort—is the thing for such a costume. A model such as is illustrated on page

(*Continued on page* 122)

An attractive aping of masculinity in this "trousers dress" with its mock suspenders, straps, and slot pockets

From a snugly fitting shoulder-piece embroidered in oriental colors, the rich purple velvet falls in deep, shadowy folds oddly broken by a panel edged with purple fringe

An unusually strong allegiance to its period is marked in this débutante frock of Pompadour silk, with its ruffled pannier, bodice lacings, deep, pointed stomacher, and lace tablier

Blue velvet and gray brocade with large metal buttons make a subdued costume that is in excellent taste for the young girl

IN THE WARDROBE OF THE TWENTIETH CENTURY DÉBUTANTE HANG COSTUMES DISCREETLY DESIGNED, BUT OF SUCH RICH MATERIALS AS WERE FORMERLY RESERVED ENTIRELY FOR HER ELDERS

MODELS FROM JEAN

DOEUILLET OFFERS TWO STREET DRESSES STRIKINGLY YET WITHAL SANELY TRIMMED, AND A MOST SIMPLE EVENING GOWN WITH A COLOR SCHEME OF THE CLEAR, WHITE LIGHTS OF IVORY SATIN, SILVER, AND CRYSTAL

Heavy, black silk ornaments carry the accent of black given by the underskirt out to the blue serge overdress. A white satin collar and cuff-insets of white give the sharp relief blue serge demands. The arrangement of the chiffon over the lace yoke is quite novel

Big, black buttons are used as an integral part of the design on a costume of tan cloth. On skirt and sleeves they echo the strong color note of the black sash. Over the lace yoke is drawn, kerchiefwise, a strip of chiffon. The full lace undersleeves blouse slightly over elbow and wrist

White silk brocaded in silver is here fashioned into a gown of soft skirt draperies, and the corsage is beautified with an embroidery of crystal and silver beads. The tulle bands embroidered in rhinestones outline the curves of arm and neck

THE COUTURIER, UNLIKE THE PAINTER, MUST SO DRAPE THE FOLDS OF HIS CREATIONS THAT THEY PRESENT LINES EQUALLY BEAUTIFUL IN MOVEMENT OR REPOSE

The skirt of a dinner gown of black satin is draped in a soft puff in the back, and confined by a jet ornament; it then ripples softly about the feet. The bodice is of white lace veiled with black chiffon. Lines of jet beads start from the triangular shaped jet ornaments on the lower corsage and cross the shoulders. Model from Bob-Marie

This tea-gown, consisting of a gray chiffon, gold-stenciled coat over a silvery gray silk slip, is called "Tanagra" because the inspiration for its beautiful lines is drawn from its famous prototypes. It is caught at the bust, then opens to show the accordion plaited robe beneath. The coat is outlined on all its edges with dull tinted wooden beads

The front ends of a figured chiffon scarf are turned back on the corsage to form two tabs. In the back, the long, pointed end, finished by a tassel, falls below the knees. Two jeweled ornaments confine the drapery of the brocaded satin skirt on the left side

SEEN *in the* SHOPS

Models for the Anti-Pannier Woman—Blouse Prettinesses—Good Values in Seasonable Purchases

A charming frock for those with whom the pannier or other interpretations of drapery do not find favor

WOMEN who do not find the pannier and other full draperies becoming will be interested in the suit and frock illustrated on this page. The former is made of a good quality of black velveteen finished with that always smart trimming—narrow, black silk braid. The two novelty bone buttons in the front may be left unfastened and the coat rolled back to display more conspicuously the white broadcloth waistcoat which is closed by ten bone buttons. The coat is lined with white satin.

The four-piece, habit-back skirt opens under the left-hand seam which is braided down its entire length. The slight fullness at the bottom of the skirt is caught in back and held in place by three large buttons on each side in such a way as to form a plait which goes halfway to the knee. Price, $38. The suit also may be had in brown and blue with contrasting colored waistcoats.

A PANNIER-LESS FROCK

The frock of simple, straight lines is, when one considers the daintiness of the design and the excellence of the materials, surprisingly inexpensive at $17.50. Over a foundation of white China silk is hung white chiffon broadly banded on fichu, bodice, and slim skirt with hemstitched folds of black chiffon. The round collar of the veiled yoke is finished with a narrow band of rhinestones and small beaded motifs. The skirt is softly gathered at the normal waist-line under a black velvet sash finished in the front with a large corsage bouquet of black and red velvet poppies mixed. In the back, where the dress opens, is placed a pump bow. This model may be ordered in almost any of the pastel shades without any additional charge.

A HOODED NEGLIGÉE

The uppermost figure shows a lovely negligée of white crêpe de Chine with a large shawl collar that comes well over the shoulder and is finished with accordion plaited chiffon. From the fastening of the ruffled opening depends a waterfall cluster of small, white chiffon roses. Other roses appear on each side of the back of the collar which is fulled a trifle at the top of the plaiting to form an unusually attractive hood. This wonderfully becoming negligée, made up in crêpe de Chine in any one of several hues, costs $22.50.

BLOUSES SEEN

From the number of very lovely blouses the shops are displaying, one may safely surmise that the separate waist and skirt have not been entirely routed by the one-piece dress. A blouse of shadow lace over flesh-covered chiffon is sketched on page 96. The wide, straight vest is made of chiffon tucked in clusters. The upper part of the double sailor collar is chiffon, the lower white satin. These are both edged with picot, and extend across the French back, and stop only when they meet the vest in front, where a plaited, chiffon, Van Dyke jabot fastens on the left side over the invisible opening. A band of white satin picot ribbon edges either side of the jabot, and encircles the high collar; plain satin covers the cord with which the sleeves are put into the armholes. Van Dyke frills of chiffon fall over the hands. Price, $12.50.

Another waist, the charms of which depend chiefly upon the use of good materials and the excellent workmanship, is made of white marquisette. Seventeen tucks run down the full length of the waist on each side of the front where the waist fastens with fourteen, small, rhinestone buttons. The sleeves in themselves are an attractive feature. They are cut with deep, shaped cuffs of the marquisette which extend to just above the bend of the arm, and while the underneath part of the sleeve is plain, an inset of tucked marquisette is brought down from the top and is joined to the cuff by entredeux; the hemstitched cuff is buttoned with the tiny rhinestones. On the high collar a three-corner tab of white charmeuse comes from the top and extends to the base of the neck. Six tucks are laid on each side of the straight back. Price, $7.50. The same model may be had in white or black chiffon for $16.

FASHION FAVORS A NEW LACE

One of the small shops that until recently has made a specialty of Irish lace neckwear has this season introduced a number of collars and jabots of other laces. One attractive combination of collar and jabot is of a lovely Bohemian lace, entirely made by hand. The old-fashioned conventional design is used for the collar and border of the double jabot which is of exquisitely made net. A band of the net runs around the collar and finishes the neck. Price, $6.75. A collar of the same lace and net, with a V-shaped opening, is much simpler in design, and costs but $1.95.

IN PETTICOAT LAND

The demand for close-fitting petticoats has necessitated the supply of some excellent models that are made with either jersey or messaline tops, and range in price from $5 up, according to the quality of material used. The $5 skirt has a band that readily adjusts itself to the waist, and on each side there is a narrow gusset which gives

(*Continued on page 96*)

Chiffon roses catch the deep collar of this much beruffled negligée into a sort of hood

Black velvet bound with black braid is always in good taste for the tailor-made

THE DISCRIMINATING TASTE OF MLLE. DE BRYSSE, ONE OF THE POPULAR YOUNG PARISIAN ACTRESSES, IS REVEALED IN THE ATTRACTIVE APPOINTMENTS OF HER HOME

Flower-filled vases, personal bibelots and a clever disposition of furniture, impart a delightfully livable air to the drawing-room

Luxurious comfort is apparent in this glimpse of the intimate possessions of this French actress

The work-hour of Mlle. de Brysse, who believes that talent plus beauty are requisites for a successful career

PARIS CONSIDERS *the* YOUNGER GENERATION

A Shop Called "Fairyland" Proves that When the French Fashioners Will, They can Produce Masterpieces for Children as Well as for Grown-Ups

LAST year at the Théâtre Antoine was produced a play called *"Les Petits,"* in which the frocks of two of the youthful actors were made by an establishment most appropriately named "Fairyland." These dresses attracted much favorable comment. In Paris, the stage, as everyone knows, is a medium by which the dressmakers launch many of their newest models, but one never thinks of seeking inspiration for children's dresses behind the footlights. In this play, however, costumes worn by a young girl of sixteen, and a tiny tot of six, were so dainty and charming that it seemed to mark a new departure.

Paris, the home of "grown-up" fashions, has always been strangely deficient in shops for children's clothes, or at all events in shops which produce models capable of being transformed to suit the figure of the American child, and the taste of the American mother. Often and often the question has been asked, "Where shall I go for children's things?" and always it is answered by a shrug of the shoulders and a flood of explanatory remarks and excuses.

For wee tots under two, exquisite things could be had, for the French handiwork shows to excellent advantage on dainty baby dresses of sheer linen lawn. The age of two, however, is the fatal rubicon for French children. After that is crossed, their dresses are straightway transformed into "creations" of ribbons and lace, ruffles and puffs. The funny straight skirts and dresses of dark cloth mixtures they wear are suitable for children four times their age.

A UNIQUE BELT

Now, however, it will be seen from the models sketched here that when once the French determine to apply their skill, their love of color, and their exquisite simplicity of taste, to children's clothing, the question is solved in the most satisfactory manner.

The center sketch shows a practical school frock of serviceable green and yellow plaid serge. It is made on a straight, one-piece model, with a short, plaited panel inserted just at the middle of the front, so as to suggest the long, belted waist-line. The opening at one side of the back is concealed by a fancy, black silk braid running from neck to hem, and outlining the entire bottom of the skirt and the square panel. Dainty, hand-embroidered collar and cuffs of écru batiste finish the neck and sleeves, and six, round, mother-of-pearls buttons trim the front. A narrow cloth belt edged with braid, running from one side seam and fastening with a flat bow holds in the scant fullness of the back.

Quite individual is the shoulder cord in which are twisted the gay colors of the buttons

A round yoke line, and in the back a tab and button, relieve the bare simplicity of the coat

Nickel buttons and buttonholes of satin rattail make a pretty trimming

A long, belted waist-line is simulated by the insertion of a plaited panel outlined by braid

TWO SMART COATS

The sketch to the left of this shows an attractive model for a child's coat. It is of velours de laine, of a soft shade called "rose hoar red." The lower part, hung straight from a deep, rounded yoke, is draped ever so slightly at the side. A high collar of black velvet with a *patte* concealing the shoulder opening finishes the neck. The buttons are covered with white linen embroidered in pink and green flowers, and covered with fine black net; these fasten the coat at the side of the front, and hold in place the bands on the sleeves and at the side of the back.

Still another attractive coat is shown in the illustration to the right of the plaid dress. The simple design is carried out in oyster-colored broadcloth. The coat hangs straight from the shoulders with wide, stitched box plaits on either side of the front and back, under which runs a three-inch cloth belt to suggest a somewhat high waist-line. Round, nickel buttons fasten the front, slipping through buttonholes bound with rattail. Collar and cuffs are of skunk.

DRESSING THE MAID OF SIXTEEN

The gowns shown by this house for girls of sixteen and seventeen are quite as charming and practical as those for small children. A pretty dress for a young girl is seen in the illustration at the left of the page. The dress is made of soft, green liberty satin. The plain, double-breasted waist opens over a vest of fine batiste. The fastenings are silk crochet buttons in vivid shades of green, red, and yellow. Wide box plaits run down each side of the back, giving ample fullness, and the waist blouses both front and back at the top of the narrow satin girdle. Around the neck hangs a silk cord made in the same bright colors as the buttons; its loose ends are finished by tassels. The sleeves, inserted without gathers at the armholes, puff over the high, loose cuff of satin, which is trimmed with a frill of deep cream lace and two crochet buttons. The accordion plaited skirt is hung over a sheath foundation of India silk, to which it is attached only at the bottom. The wide hem is caught loosely to the lining and hangs in a soft, full puff, almost to the feet.

The hem gathered into a soft puff about the feet repeats the slight blouse at waist and hips

THE APPROPRIATE EVENING GOWN

The Grecian drapery has been adopted by this house as that most fitting for simple, graceful evening gowns. The illustration at the top of the page shows how appropriately it may be so used. Pale pink chiffon is loosely knotted at the pointed décolletage, and from there it blouses over the high waist-line which is girdled by a band of pearl passementerie. Below the girdle the skirt hangs full to the hips, where it is caught in a slantwise drapery by a heavy cord of pearls. From there it ripples to the bottom where it is turned back and caught to the satin foundation. Three unlined ruffles of hemstitched net form the short sleeves, and a full, unlined flounce of the same is inserted in a narrow, knee-high panel at one side of the skirt.

THE POSSIBILITIES OF UNUSUAL COMBINATIONS OF CONTRASTING MATERIALS STILL OCCUPY THE ATTENTION OF BERNARD, AND AS A RESULT HE HAS PRODUCED MANY ORIGINAL MODELS

BERNARD, an unquestioned master of the tailor-made, produces a suit of Bordeaux cloth combined with gray velvet. The long-tailed coat shortens to a mere belt in front, and so shows the ends of the velvet waistcoat below. The over-collar, the cuffs, and the big buttons are also of the velvet. Distinctly an innovation are the stitched diagonal plaits laid in at the side front of the skirt to give the required fullness over the hips.

NEW not only by reason of the combination of black broadcloth, breitschwanz, and ermine, but also because of the revival of the very short fur jacket is this Bernard carriage suit. The broad band of breitschwanz on the skirt brings it into harmony with the jacket, and the white ermine collar and cuffs gives a sharp, enlivening contrast. As in many of the afternoon costumes of the moment, the skirt touches the ground evenly all around. It hangs straight from a deep yoke, and directly in front, a box plait, three inches wide at the top, runs from waist-line to knee where it disappears.

THE rich mahogany glow of chataigne satin is an admirable foil for the ermine used on the collar and down the side seams. When a full length vest is worn, it is almost obligatory to break its plainness by some sort of trimming. Here it is effected by a strap.

A broad stole of ermine edged with gray fox is drawn across the chest and down over the shoulders to cross in back and wrap over the knees in front where it is fastened. This gives almost the effect of a wrap. Both stole and muff are trimmed with scallops of white satin

In an elaborate evening wrap of gold faille brocade is introduced the baggy, hip-length cape effect which the house of Martial et Armand showed early in the season. The extremely deep collar of gray fox drags the cloak down over the shoulders in graceful folds

A clever arrangement of stripes distinguishes this moleskin coat. They are so managed as to give the effect of a deep, rounded collar in the back, with the other stripes falling perpendicularly. A long fox outlines the single, broad revers and drops low on the opposite side

MARTIAL ET ARMAND OBTAIN UNIQUE EFFECTS IN FUR GARMENTS NOT ONLY BY ODD CUTTING BUT BY UNUSUAL ARRANGEMENTS ON THE WEARER

SEEN ON THE STAGE

"A Scrape o' the Pen" is a comedy much in the style of the mildly humorous "Bunty Pulls the Strings"

An Over-Constructed and an Under-Constructed Play, A One-Standard Morality Play, A Cohanesque Comedy

By CLAYTON HAMILTON

THE ideal skeleton is one so perfectly articulated that it might serve, after dissection, as a model in a museum of anatomy, and that, at the same time, is so beautifully clothed with its envelopment of flesh that the casual observer of the body it supports is unaware of its existence. Similarly, the ideal structure for a play is one that does not obtrude itself upon the attention of the average theatre-goer, but that makes itself clearly and admirably evident to the analytic critic when he thinks about the play in the retrospective leisure of his study.

Most of the plays which are presented on the contemporary stage are either over-constructed or under-constructed. Either they obtrude their mechanism to such an extent as to sacrifice the sense of actuality, or else they wander through a devious and undirected course in such a way as to sacrifice the sense of art. They are either too technical or not technical enough. In either case, they fail to give the impression of life—which always has a skeleton and always hides it from the naked eye.

It was that nimble and fertile craftsman of the theatre, Eugène Scribe, who invented and established the formula of "the well-made play" (*la pièce bien faite*) and passed it onward through the more panoramic and enthralling melodramas of his disciple and successor, Victorien Sardou, to the master-builders of the present day. Nowadays any author endowed by nature with constructive ingenuity may learn how to make successful plays by studying the formula of Scribe, and its amplifications by his more imaginative followers. Of these followers of the present time, the foremost is that clever and inventive Frenchman, M. Henry Bernstein.

M. Bernstein is not a great dramatist in the highest sense of the word. He has power, but without kindliness, and he lacks human sympathy. He is strongly a logician, but not at all a poet; his masculine quality of intellect is not reënforced by a feminine admixture of sensibility. In other words, though he has the clear head, he lacks the big heart, of the dramatist who is truly great. Yet, as a technician, he has fairly earned a unique and undisputed eminence. He is the one contemporary dramatist who has succeeded in combining the thrilling theatricism of Sardou with that psychological analysis of character which later authors have learned from the grim, deep poet of the north. He has shown that Sardou's structure of situation can be made to sustain a study of character as searching in intent as Ibsen's. And this, whether or not we may enjoy a given play of M Bernstein's, is a remarkable technical achievement.

But the trouble with a "well-made play" is that, even at its best, it draws attention to its making; and the spectator is made aware that he is watching the working of a mechanism instead of looking through a window upon life. M. Bernstein makes plays very well; but after seeing one of his pieces, we say, "How well he made it," instead of, "He has told us something about life." Thus artistry defeats itself when it passes beyond the artistic and attains the artificial.

But if certain plays, like those of this merely clever author, may strike us as too technical, we must confess, upon the other hand, that many modern plays are not technical enough. A fabric that is not at all constructed will seem just as machine-made as a fabric that is constructed to excess. It is true, of course, that structure is not everything; but it is also true that everything depends on structure. What is a skull without a brain?—but what is a brain without a skull? To have life we must have both; and our best plays are those that clothe a well-articulated structure in an envelopment of simulated actuality that hides it from the eye.

"THE ATTACK"

TO anybody who had studied the previous plays of M. Henry Bernstein, the entire plot of "The Attack" must have been apparent as soon as the curtain fell upon the act of exposition; for this new play is built according to the same formula that the author employed in "The Thief" and "Israel." The hero is a successful politician nearly fifty years of age; his position is apparently above reproach and he is a candidate for seemingly certain reëlection. In the first act a scurrilous, blackmailing pamphleter accuses him in the public press of having stolen a sum of money in his youth. At first he merely laughs at this attack; but when a paper of his own party publishes a defense of him that forces him to undertake a suit for libel against his assailant, his demeanor grows more grave.

At this point the practiced theatre-goer can foresee what is to follow. M. Bernstein always constructs in three acts and depends entirely upon his second act to make his big effect. This big effect is always a dramatic struggle that is fought out until it is apparently won by the leading character, whereupon a sudden unexpected tilt of destiny alters the victory to a defeat. So, in the present piece, we foresee that three-quarters of the second act will be devoted to establishing the innocence of the hero, and that in the concluding quarter of the act, when no one any longer doubts his innocence, he will break down and confess that he was really guilty. This is precisely what happens in "The Attack"; and, as usual, M. Bernstein devotes his third act to gathering up the wreckage that has been scattered by the storm.

This piece is very well made, but its skeleton is too apparent. Yet certain features of the structure are unusual, and these are worthy of high praise. For instance, it is not until the very end of the play that the hero is permitted to narrate the tragic and pathetic circumstances which led up to his youthful crime. A less skillful craftsman would have introduced this expository narrative much earlier in the structure and would thereby have missed the emphasis of absolving the hero just before the final curtain-fall.

The material of "The Attack" is trivial, and the piece is therefore less moving than the author's other plays. Yet in certain points it is more human than its predecessors. Early in the first act, the hero, who has been for many years a widower, tries to arrange a marriage for his son with a worthy maiden named Renée; but she surprises him by saying that he himself is the only man that she has ever loved and asking him to marry her. This dialogue, in which the

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John Mason as the man with a past and Martha Hedman as the very innocent young girl who adores him, in "The Attack"

The heroine of the "Count of Luxembourg" is married to the hero through a screen to prevent their seeing each other

young girl (she is less than twenty-one in the original text, though the English adaptor, Mrs. Golding Bright, has tried to make her twenty-five) persuades the ageing statesman to accept her, is rendered with a surprising delicacy of psychological analysis. And at the climax, another very human touch is introduced when the hero, instead of being broken down by his assailants, breaks down of his own accord in the presence of this girl who loves him, and freely and generously tells her of his guilt.

The hero is played with dignity and power by that accomplished and authoritative actor, Mr. John Mason; and the delicate part of the young heroine is appealingly rendered by Miss Martha Hedman, a Swedish actress, now making her first appearance in America, who is worthy of being watched as she moves on to higher conquests.

"A SCRAPE O' THE PEN"

IF "The Attack" is over-constructed, Mr. Graham Moffat's comedy entitled "A Scrape O' the Pen" suffers from the contrary fault. It is just the sort of piece that might have been expected from the author of "Bunty Pulls the Strings." That interesting *genre* study was both novel and inimitable; and any attempt to reproduce its rare effect was foredoomed to lack the note of novelty and wear the air of imitation.

The present piece is, like "Bunty," a homely and intimate study of a group of Scottish characters. For the sake of the appeal of quaintness in the costumes, "A Scrape O' the Pen" is set in 1875, the era of the bustle, just as the preceding play was set in 1860, the age of the hoop-skirt. But in both plays the characters are perennially true to Scottish life, and may be imagined as existing in the present or the future as well as in the past.

The trouble with "A Scrape O' the Pen" is that the author has not invented a story that is sufficiently strong to carry his characterization. The theme is the same as that of "Enoch Arden" or of that now forgotten play by Thomas Southerne from which Tennyson borrowed his somewhat sentimental plot. Two young lovers, according to the Scottish law, have bound themselves as man and wife by exchanging signed papers attested by two witnesses. The man has run away to Africa and has not been heard from in seven years. Meanwhile the girl has married a worthy farmer with whom her life is very happy. Ultimately her former lover turns up, with the intention of claiming her as his wife; but when he perceives how great a havoc he would cause by revealing the secret marriage of the past, he burns the "scrape o' the pen" which gives him his only hold over the heroine.

This conventional story is flimsily unfolded, and even the author does not seem to take it seriously. He is more interested in his embroidery of characterization. But, in the theatre, a gallery of portraits seems a little dull unless we are given some incentive of dramatic action to enliven our excursion through it. The dialogue is at all points true and at some points humorous, but it lacks the zest that illuminated the racy dialogue of "Bunty." An author may succeed with one play without a skeleton; but he should not tempt the fates by repeating the anomaly.

Mr. Cohan makes his usual personal success as "Broadway Jones."

"JUNE MADNESS"

MR. HENRY KITCHELL WEBSTER has written several successful novels, but "June Madness" represents his first attempt to build a drama. It is not surprising, therefore, that the theme of the play is more interesting than the author's handling of it. Mr. Webster has imagined a story that is worthy of profound consideration, but, because of his lack of practice in the technique of the theatre, he has entangled this story in a cumbrous mechanism that continuously calls attention to itself.

The heroine is a self-supporting woman of independent mind. Twenty years before the play begins, she had gone for a fortnight's vacation to a summer resort and had there met a congenial man who had appealed powerfully to her latent longing for romance. Their circumstances had been such that they could not undertake the social responsibility of marriage: but freely and frankly, they had resolved to give themselves utterly to each other for two weeks and then to part forever. At the end of this period the heroine had passed out of the man's life without leaving him any clue by which to trace her. Consequently he had never known that she was to have a child as the result of their June madness. Instead of appealing to him for help, she had adopted the name of Mrs. Thornborough and established herself as a widow with a posthumous daughter. Thereafter she had worked hard to support her child, and by the steadiness of her endeavor had risen to a position of power in the business world.

At the period when the play begins, Mrs. Thornborough is earning a thousand dollars a month as the confidential secretary of Frederick H. Hollis, a great railway magnate. Her daughter, June, has fallen in love with the only son of her employer. And now, by a violent intervention of the long arm of coincidence, this boy's sister, Katherine Hollis, has become engaged to the prominent novelist, Robert Fielding, who is no other than the heroine's partner in that episode of June madness twenty years before. This close dovetailing of relationships is extremely artificial; and handicapped by this encumbrance at the outset, the author naturally finds it extremely difficult to make credible the subsequent unfolding of his story.

It is Mrs. Hollis who first succeeds in digging up the facts of the heroine's history, and these facts she communicates to her daughter Katherine. The chief brunt of the dramatic struggle is thereby thrust on Katherine Hollis and Mrs. Thornborough—the present lover and the past lover of the novelist. Mrs. Thornborough steadfastly maintains that she has done no wrong. She gave herself freely, like a man; and she has borne the consequences like a man. She is not ashamed and she is not afraid. This defense of Mrs. Thornborough's contains, of course, the message of the play. Even an unconventional spectator may disapprove of the ethics of the heroine; but the type of woman that she represents is worthy, nevertheless, of being listened to with a patient willingness to understand her. But, unfortunately, the author himself deserts his heroine in the lame and impotent conclusion of his play. The novelist, to shield his former mistress from attack, asserts that she had secretly been married to him; and the heroine, forsaking all the principles for which she has so strongly battled, meekly acquiesces to this lie in order to secure a truce with the conventions of society. This acquiescence sets her in the wrong, and marks an unconditional surrender of the theme for which she has been fighting.

"BROADWAY JONES"

THAT versatile young craftsman, Mr. George M. Cohan, has attained his annual success with a comedy entitled "Broadway Jones," but the present piece is inferior as a dramatic composition to "Wallingford," and the author's easy-going rendition of the title part is somewhat lacking in distinction.

The hero is a young man from the country who has scattered a large fortune up and down Broadway; and at the outset of the action he finds himself so deep in debt that he has been moved in desperation to propose marriage to a wealthy widow who is more than old enough to be his mother. At this moment he receives a telegram announcing that his uncle has died and has bequeathed to him the ownership of a chewing-gum factory in his native town; and almost immediately a representative of the chewing-gum trust calls

(*Continued on page* 124)

Hedwig Reicher as the woman who acts like a man and takes the consequences like a man in "June Madness"

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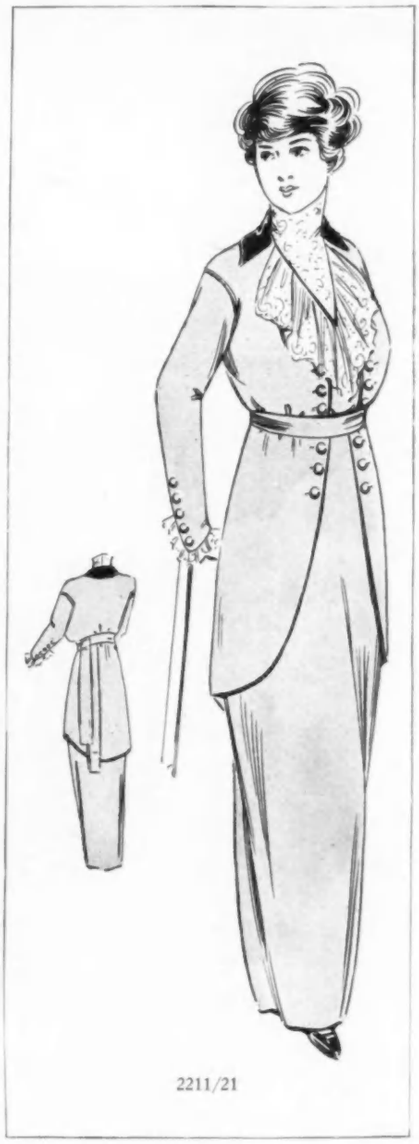
2213/21

2212/21



2211/21

THREE SMART COSTUMES IN PRACTICAL PATTERNS

Distinguishing Features of the Late Winter Fashions of Paris Are Shown in the Drapery of the Suit, the Double Skirt, and the Use of Fur

THE line is the thing! And the line this season is broken by drapery. In tailored clothes the handling of this drapery is a problem at which the genius of French dressmakers has not balked. With wizard-like ingenuity they drape just enough to break the silhouette and avoid clumsiness.

In the street suit illustrated—inspired by Martial et Armand—the coat is cut with the standing Medici collar and the new cutaway lines which flare ever so little on the hip—just the trifle to suit the drapery. The skirt is simplicity itself to handle, as soft plaits are laid in under the box plait, and tacked to the foundation lining. One of the new, cut velours in mole color or the soft new red, just the shade of a tomato, would make a suit distinctly of this season and yet conservative enough to be a wise selection. This is an example of a Vogue pattern which is "advanced but not extreme."

Another advantage of both the material and the style is that they are better suited to dressmaking than tailoring, and therefore are easier for an inexperienced person to handle successfully. Cut velour or velours de laine does not require the pressing that cloth does; in fact, it spoils the nap and should be treated in the same manner as velvet or velveteen.

For reception wear the gown shown on the left above would be smart. The original, a model of Bob-Marie, is of mole satin with a yoke of chiffon bordered by fur—surely a delightful combination and one neither difficult nor especially expensive to follow. Charmeuse, always easy to make up, is most attractive combined with fur, and fur this season is *comme il faut* wherever it finds itself.

Slenderness is accentuated in this model by the pointed vest and the third point which seems to escape from below the belt—a charming conceit which adds much to the design. As black-and-white still has the sanction of Paris, this dress might be of black charmeuse, with the vest of white chiffon over white charmeuse (to bust depth) with the trimming of ermine; or in its place, white rabbit could be used effectively.

The third model is a most becoming style and equally suitable for cloth, wool ratine, and charmeuse. It would prove smart made of blue serge with the yoke of net, the frill of shadow lace, and the collar of black satin. And its simplicity of construction makes it an easy pattern to follow.

No. 2213/21.—Semi-tailored gown. The waist requires, in medium size, 2½ yards of 36-inch material and ⅜ of a yard of 44-inch material for girdle and roll collar, ¾ of a yard of 44-inch chiffon for vest and collar, 2 yards of fur ½ inch wide, 6 large buttons and 29 small buttons. The skirt requires, in medium size, 3⅞ yards of 36-inch material, ⅞ of a yard of velvet, 7 large buttons.

No. 2212/21.—Street suit with semi-fitted cutaway coat and slightly draped skirt. The coat requires, in medium size, 2 yards of 54-inch material, ¾ of a yard of 26-inch material for collar, etc.; 2 yards of cord, and 1 button. The skirt requires, in medium size, 3¼ yards of 54-inch material and 2¾ yards of 36-inch material for foundation skirt.

No. 2211/21.—Afternoon dress suitable for cloth or charmeusè, with a pretty adaptation of the Robespierre collar and frill. The waist requires, in medium size, 2¾ yards of 36-inch material, 1 yard of 6-inch lace for jabot, 1⅛ yards of 2-inch lace for sleeves, ¼ of a yard of 36-inch satin for rolling collar, ⅝ of a yard of allover lace, and 16 buttons. The skirt requires, in medium size, 3½ yards of 36-inch material, and 6 buttons.

The patterns shown on this page are 50 cents each for waist or skirt, or for coat or skirt, and $1 for complete costume. Sizes: 34 to 40 inches bust measure, and 22 to 28 inches waist measure.

Gimbels--- The House of Fashions--- Is Famous for its Reproductions and Adaptations of Costly Imported Models

Bernard's new three-quarter length Fur Coat, with lines that are as yielding as those in a coat of silk —Moleskin, $325. Australian Mole-dyed Coney, $125. Hudson Seal (French dyed muskrat), $225. Arctic Seal (French dyed Coney), $95. Beautifully lined with satin, and carefully finished in every detail.

A charming Evening Wrap by Drecoll. Its effective and gracefully draped lines are enhanced by the richness of the charmeuse, while the Peau de Cygne lining of a contrasting color adds an artistic tone. Gray, violet, white and black, all with white moire collars. An imported reproduction, $65.

An adaptation of a Worth Evening Gown, in chiffon velvet, beautifully draped, and with plaited back panel of chiffon. Bodice of chiffon, over flesh-color chiffon and an embroidery under trimming; encrusted with solitaire Rhinestones. Black, purple and sapphire blue, $50.

These Models, like all Gimbel apparel are distinctive in style and quality. And our selection is quite unlimited, as we are large Importers of Foreign Models. Your mail request will receive our prompt and careful attention.

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FACE SPECIALIST
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My new booklet, describing other Nerol toilet preparations, will be mailed upon request.

ENGLISH FUR FASHIONS

Coats Are Smartest When Cut in Three-quarter Length—Furs of Known and Unknown Extraction Are Combined in One Garment

THIS winter in London nothing is smarter in a fur coat than the three-quarter length. This comes as a surprise to many, for the early models were all long and came within a few inches of the skirt hem. But the three-quarter coat must have certain qualifications or it will be clumsy instead of smart. It must be well cut, built of the finest skins, and lined with the lightest weight material.

THE NEW THREE-QUARTER LENGTH

Some excellent models recently seen possess certain striking characteristics. The coats are all buttoned well over to one side; several kinds of fur are combined on one coat, such as mink, musquash, and ermine, and a rather new shape, the raglan, with its large armholes and loose lines, is extremely popular.

The coat sketched in the lower, left-hand corner is made of the finest seal-dyed musquash with a large, skunk-bordered revers that fastens well over to the left side. The ermine tie which is fringed with ermine tails, passes round the neck and falls in a long end under the revers. The lining is gray silk brocaded in deep blue.

THE VERY LONG COAT

Although the shorter coats are winning many champions, there are many women who prefer the warmth of the longer coat, and regard a full length fur wrap as indispensable to their winter wardrobe. One of the most distinctive models this season is pictured in the upper, right-hand corner. It is made of fine seal musquash, which it would take an expert to tell from its more expensive relative. The tendency to drape these long coats is here seen in the large revers which crosses over to the left side and is fulled into the shoulder seam. Two rows of skunk border the bottom and rise to a point in the center of the back. Three rows of skunk arranged like a collar point downward to this triangular trimming. In front the collar is stitched into each shoulder seam and diminishes to a point at the waist-line. The border of skunk around the bottom is brought up to the waist-line in front where the coat is fastened by an enormous fur button. The fur is arranged on the sleeves in a pointed design similar to the border. The coat is lined with a brocaded panne velvet in a brilliant shade of canary yellow patterned with garlands of little scarlet berries and deep green leaves—a striking lining.

The newest style is the three-quarter raglan in a combination of several furs

Ermine is now worn unspotted, and the tails are used to form fringes

Civet-cat is made up into fur sets most striking in their vivid markings

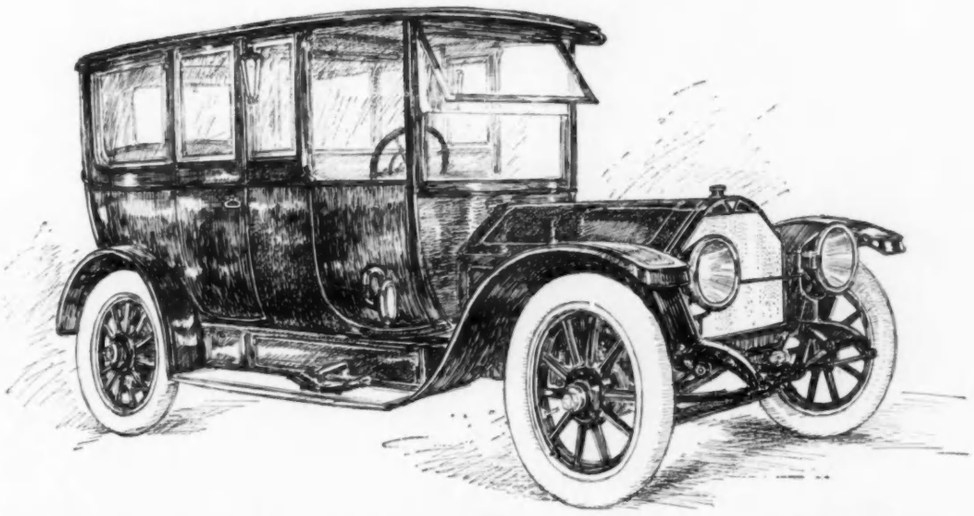
Much draping and original trimming distinguish the present long fur coat

TREATMENTS OF OTHER FURS

White coney is going to be popular here although, owing to the vagaries of the English winter, it will probably be most in vogue as an opera wrap. One lovely model of white coney has a novel trimming of white kid laid on to the fur; the deep collar and cuffs are of white fox, and the lining is of palest blue satin.

Civet-cat stoles and muffs will be much worn. This curiously striped fur gives the effect of leopard skin, yet has not the rather trying tawny tints. The stole and muff illustrated at the bottom of this page show a striking arrangement of this soft fur. The stole should be wrapped twice round the neck and knotted; the muff is in the favorite "Granny" design, and not only the hands but the elbows as well can be buried in its capacious depths.

A new wrap which is called a stole, but really has the appearance of an old-fashioned shawl folded to a point at the back, is in high favor. These shawl-stoles can be made of any fur, but an especially pretty model is of gray squirrel; at the back it reaches some inches below the waist; it is rounded instead of pointed, the long ends are knotted, and fringed with ermine tails. A feature of the new fur coats is the introduction of odd bits of exquisite fur which give a distinctive touch by their telling and unexpected placing.



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Note, when you see the HUDSON Limousine, its astonishing richness and the correct degree of luxuriousness that it embodies. You will wonder that it is possible to create these masterpieces in closed cars at the prices quoted.

Yet, there is a sound commercial reason for these extraordinary values—the equivalent of that you obtain at an exclusive high price. The reason is this:

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We are building 10,000 chassis, which immense production makes each reasonable in price. Hence the HUDSON Limousine and Coupe bodies on the "37" chassis and on the "54"—a Six—cost approximately $1750.00 less than makers of high-priced limousines must charge for the same splendid beauty and luxuriousness. For their production is small—and their material cost is heavy.

We do not hesitate to say that more expensive limousines and coupes can furnish no finer equipment than is embodied on these cars. There is nothing lacking that a high-priced limousine or a high-priced coupe can give you.

Forty-eight engineers created the "37" and the "54"—forty-eight expert engineers working under the direction of Howard E. Coffin, are responsible for the mechanical perfection with which these cars are built.

These men are gathered from 97 leading factories of America, England, Germany, Austria, Hungary, France and Italy. In these cars they have concentrated all the skill and experience gleaned in these motor car centers, for they had a hand in building over 200,000 automobiles. In an artistic sense that total experience is incorporated in the building of the HUDSON Limousine and Coupe bodies.

There is nothing the most fastidious purchaser can suggest in tone and equipment that these cars do not possess. Your every thought has been anticipated, as you will note when you see these cars. That uncertain quality suggested by cost alone—a quality that does not assure true value—is the only absent thing.

Electric Self-Cranking—Electrically Lighted

The Limousine and Coupe bodies used are identical for both chassis. The former seats seven—the latter three passengers. Limousines are finished in imported Bedford cord, overstuffed upholstering. The Coupe is upholstered in pebble grain leather.

The Limousine on the "37" chassis is $3250, and on the "54"—the Six—chassis—is $3750. The Coupe on the "37" is $2350, and on the "54" $2950. Prices are f.o.b. Detroit. Open bodies—either Touring, Torpedo or Roadster type—are furnished at extra charge.

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193

Darby and Joan

"Always the same, Darby, my own, Always the same to your old wife, Joan."

Famous Sweethearts

Like Darby, Nabisco Sugar Wafers are "always the same"—invariably constant in their power to please. Sweet, crisp, fragile, tempting—Summer or Winter they are the one dessert confection without a peer. Appropriate at all times and on all occasions.

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FRENCH CORSETING

A Corset which Furnishes the Foundation Lines for the Creations of Many of the Master Designers of Paris

ANYONE who has ever worn a real French corset of good make is forever spoiled for any ordinary kind. The cheap French corset is from all points of view a poor investment. In the first place it is stiff, uncomfortable, and rubs at every angle; in the second place, the bones poke through after one week's wearing; and the third and most vital fault is that all defects of the figure are merely emphasized by a poor cut. Now a good corset, of French make, is not only soft and supple, fitting as though moulded to the figure in smooth, curving lines, but in addition it will outwear any three of inferior quality.

A CORSETIÈRE TO COUTURIERS

There are in Paris hundreds, one might almost say thousands of corsetières, and one is sometimes at a loss to know which one of this great number to choose. One learns by experience, however, and such experience may be useful to others. The corset made by Gabrielle is recommended as one of the best. Among her large clientele Mademoiselle numbers not only many American women, but some of the greatest dressmaking establishments of Paris, such as Callot and others of similar standing. As the fit of a gown depends largely upon the corset over which it is worn, this fact is sufficient recommendation for the excellence of her models.

A CORSET FOR DANCING

The corset sketched on this page is designed especially for dancing, and is so cut that it suits the stoutest or the most slender figure. It is made of white, brocaded satin, and has wide bone coverings of reinforced, white satin ribbon. The hips are long, even to the verge of exaggeration, reaching almost to the top of the stockings. The low, rounded bust is finished by an exquisite *soutien-gorge* or brassière of real point de Venise lace held in place by narrow shoulder straps of satin ribbon. At each side of the front and back of the corset skirt are narrow insets of knitted elastic bands about six inches long; these cause the long under portion to fit close to the figure without a wrinkle, yet give easily and allow perfect freedom of movement. It is cut on the newest of this season's lines, with comparatively small waist and tight hips which the revival of the plaited skirts requires.

It may be made in less expensive materials, and without the brassière, if desired. Many of the corsets are in light colors, in preference to white. A very attractive material for this model is pale pink coutil brocaded in tiny satin polka dots. A wide ruffle of Valenciennes lace and bands of pink satin ribbon are used for a finish, and three pairs of garters made of pink silk elastic are prettily bowed and frilled.

FOR EVERYDAY WEAR

An excellent model for everyday wear is the tricotine. This comfortable corset fits like a glove and has so few bones that it gives to the wearer all the comfort of being uncorseted, yet with none of the accompanying disadvantages. Unfortunately, as a rule this style of corset loses its shape almost with the first day's wearing. The Gabrielle tricotine corset, however, is made of double weave, silk knitted cloth, with a reinforced waist. Perforated portions of white silk elastic inserted at each side of the bust give with each breath and allow full play to all muscles.

The model is practically that of the corset in the sketch, with low bust and long hips. Satin bone coverings hold the front, back, and two side bones, and a piece of soft, white plush runs down under the front fastenings. The top and bottom are without trimming of any kind, and as Mademoiselle remarked, half in regret, half in pride, *"Il ne se voit pour rien, mais il se porte bien!"* When one considers that in addition to its ease it has a guaranteed durability, and that it is a model which even the stoutest figure need not fear to try, it will be seen that though *"Il ne se voit pour rien,"* it is none the less a find.

All the models of the house are, of course, made only to order, and those who are in search of good fit, good quality, and the true French touch in finish and appearance, cannot do better than to patronize the corset Gabrielle.

A dancing corset that allows perfect freedom of movement

THE BRASSIÈRE

In the present fashion of gowns where the corsage is entirely made of unlined chiffon, these corsets ending at the waist are practically a necessity, though often a brassière is worn with them. One style is of pink or blue coutil, trimmed with lace and ribbon, and fastened in front with a buttoned strap. A most elaborate affair of white linen is heavily trimmed with Irish lace medallions and insertion, with the front opening quite concealed beneath an appliqué of the insertion, and the rounded neck outlined in lace with shoulder straps of the same, so that it looks like the most attractive of corset covers.

Plush hat with soft crown and fur aigrette held by buckle. **$14.50**

Waist of soft white brocaded silk trimmed with old gold satin and buttons; may be had in other color combinations. **$7.50**

Suit of velour de laine in black showing a fine white stripe. Collar and Reveres on coat of white broadcloth stitched in black. **$49.50**

Hat of soft velvet decorated with one velvet and one chiffon quill. **$16.50**

Waist of white charmeuse, trimmed with chiffon, shadow lace and chrystal buttons; may be had in colors. **$11.50**

Tam o' shanter hat of velvet with fantasie. **$10.50**

Three-skin set of silver Kit Fox fur, animal scarf and new pillow muff lined with satin to match. **$55.00**

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¶ An Electric is always cosily comfortable—its appointments are the latest and most fashionable. Everything is quiet and dignified—there is no suggestion of machinery. Clean and odorless, an Electric will not mar or soil the daintiest gowns.

It is easy to guide an Electric through the streets—safe, too. Just the sort of motor car the delicate woman will find keen enjoyment in operating; and an Electric is fast enough to suit every normal requirement for speed.

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THE dainty "protective neck-lace" for My Lady's dainty neckwear.

A protection for the neckwear; useful and appreciated as a gift. Boxed in dainty fashion with appropriate gift card in color. $1.00 Postpaid.

One of many gifts shown in our brochure "Thoughtfull Little Gifts" which is sent upon request.

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$1.00 Each

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A DAINTY XMAS GIFT

VELVET NECKWEAR on pin trimmed with handmade French ribbon roses, thirteen colors. **A smart trifle to complete the costume.**

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H. SAMUELSON, 225 Fifth Avenue, NEW YORK

MADAME PAQUIN *on* "HOW I CREATE FASHIONS"

YOU ask me "What is Fashion?" It is a much easier question to ask than to answer, for it is as difficult to define Fashion as Art or Poetry. First of all let me say that I am convinced that the "Art" of fashion really exists, and that it is quite as impossible to become a true "couturier" without genius as it would be to become a sculptor, a painter, or a poet. One must be able to feel the beauty of harmony of lines, of happy combinations of color, of strangeness, and of originality. But that is not enough; it is essential to have the craft that comes from long experience. It is only by actual creation and labor that initial talents are developed, and the sense of values put to practical test.

IN PARIS ONLY IS FASHION AN ART

This unnamed Art, "Fashion," is practiced in different places in different ways, but I believe in our time Fashion can have its birth only in Paris, and the reason for this is that in order to insure success in this art, certain material and mental qualities should be united in a type of worldly beauty that is hardly to be found in any other city of France or, indeed, of the world. Paris generates and attracts a class of people who live a quickened intellectual life and who possess to an intense degree the sense of beauty. In the couturier this sense is hightened and refined by his field of activity, the gowning of the women of Paris. It is this daily intercourse with femininity which inspires us with all the originalities and shades of feeling that we dare to place in tangible form before the world. The Parisian woman and those who are like her, for there are "Parisian women" born far from Paris, are the real makers of Fashion. In observing them we feel instinctively what would delight them, and what would serve to emphasize their dignity, their vivacity, and their beauty.

THE WORLDLY TYPE OF BEAUTY

There is only one Paris. Here certain daring artistic conceptions can be presented that would not be received elsewhere with like graciousness. Occasionally, of course, we encounter even here those who see the humorous side of these creations, for one meets the satirist in all trades and professions. Some among them are themselves great artists. Abel Faivre is one. He is capable of taking our more bizarre notions and, by exaggerating them in the cruëlest manner, holding them up to mockery. But he is also capable of expressing with exquisite finesse and the most perfect technique, the whole delicate, confusing beauty of the most elegant of our mondaines. Among the artists of Fashions are many such satirists who, while they at times originate dresses in which some people look like caricatures, can also create others that are miracles of harmony, color, line.

It must not be forgotten that the atmosphere and setting of Paris are wonderful for fostering art and fashion. Here all the conditions are favorable for its growth. Our manufacturers are constantly engaged in seeking new devices, fresh methods, in order to place at our disposal the lovely fabrics which are the raw material for our creations. They live for us, and by us, and if our imagination is always active in beautifying and adorning women, so their imagination is always busy evolving the stuffs of which our dreams must be made.

HOW I EVOLVE A GOWN

"How do I work?" you ask. Well, when the time comes for making models, I have everything that industry has manufactured for me put into one room; color, patterns, softness, lightness, rich muslins, silks, satins, cloths, laces, and embroideries. This gives me a wonderful palette from which to create my pictures.

The method of this creation is not always the same. Sometimes certain colors catch my eye. I may, for instance, see a pale lilac, and next to it may be lying a dark, peculiar red or a very strong blue. The combination strikes me. I take these colors and try to perfect their harmony by means of a piece of lace or embroidery. When I have found the best way of relating them I consider the line and form which would most subtly develop the motif set by this combination of colors and materials.

Or again, I may reverse the process. For a form which presents itself in definite outline to my mind I try to find colors and materials suitable to its most perfect realization. I do not always visualize the shape of the whole gown. An idea may come to me for a particular manner of trimming, or an original décolletage, or a sleeve of a certain style. Details such as these may appear to me in pure form without any vision of the materials or colors to be employed. In this case I select these later, after I have built up on some salient detail the entire robe.

ARE THERE PERIOD GOWNS TO-DAY?

At the beginning of every season comes the momentous question, "What will be worn this year?" Is it to be Louis Seize, Directoire, or Oriental? Seldom does the couturier use any one pure style. If he receives "a lead" from some of these styles, he must, after all, evolve from it something modern, and something all his own. In order to do this, he often transposes, by unconscious recollection, impressions he has received of old modes, and thereby becomes a creator.

Again we are undoubtedly affected, sometimes in spite of ourselves, by exterior influences. Everything that happens in many-sided, eclectic Paris has an effect more or less pronounced on Fashion. There can be, for instance, no doubt that the Russian Ballet had an immense influence on colorists. But these various influences may be so differently reflected that the same cause leads to almost contrary effects. Tradition protects us from too facile a subservience to passing influences. An influence must justify itself, or custom will prompt u to act against it. The ancient tradition of "good taste" is ingrained in our natures, and although at times we do not realize it, we are always under its beneficent control.

Have I succeeded in helping you to realize the scope and meaning of Fashion to a Parisienne? I am afraid not. This much I hope I have made clear; that much more goes into the creation of a gown than merely the putting together of so much stuff, of so many trimmings.

THE MORNING MAIL — PAINTED BY WILLIAM ARTHUR BROWN

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

Newest fashions in correspondence papers

It is easy to go wrong on writing paper and hard to be right. You can always feel safe in using Crane's Linen Lawn or any of the Crane Writing Papers for your correspondence. They not only have behind them the most thorough knowledge of the manufacture of fine writing paper, but they have the approval of men and women whose taste and feeling for what is correct and fine are unerring.

The new Fall color in Crane's Linen Lawn is

Eclipse

Latest advices from Paris tell that the most fashionable color this season is called *Eclipse*. It was suggested to the ingenious French designers by the beautiful half-tones caused by the recent total eclipse of the sun visible at Paris. This shade reproduced in Crane's Linen Lawn has resulted in one of the most attractive papers of this famous series. When combined with a narrow French border of crimson or a beautiful French blue, the result is rich and novel, but at the same time in perfect good taste. The letter sheets and envelopes are both much larger than in the past, this also being in accordance with the latest advices from Paris.

If you cannot procure these papers from your stationer, write us and we will send you samples and give you the name of a stationer who will supply them.

TRADE MARK

EATON, CRANE & PIKE COMPANY

New York — Pittsfield, Mass.

TRADE MARK

Beans Like Mother's Mother Knew

Perhaps your mother's mother, in her younger days, served Van Camp's Pork and Beans.
And Van Camp's now are just the same—the sauce the same—as then.

Rare, Old-Time Quality

The choicest beans then cost much less than now. They were not so hard to get.

Vine-ripened tomatoes grew right at our door—all we wanted of them.

So we picked out then just the ripe, plump beans. We used young, corn-fed pork.

And we made our sauce of the whole, ripe tomatoes, to give a sparkling zest.

Not So Easy Now

Now these plump beans are very scarce and costly.

Now vine-ripened tomatoes are more costly and harder to get.

Our cost for selected pork has increased with the increasing prices of all meats.

It's not as easy as it used to be to maintain old-time standards.

But We Must

But we taught people to delight in beans that had the Van Camp flavor.

We won a million housewives to them, and we had to meet their expectations.

We cut our profit per can in two, and we cut kitchen costs through vastly increasing volume. But we never have yielded one iota of quality.

As a result, you are eating the same grade of Van Camp's as your mothers' mothers loved.

Van Camp's
BAKED WITH TOMATO SAUCE
PORK AND BEANS

"The National Dish"

Even Better Now

But these beans are no longer baked in dry ovens. They are no longer crisped and broken.

The beans as baked now don't ferment and form gas. They are easy to digest.

That's due to the modern steam oven. We heat it to 245 degrees.

The beans come out nut-like, mealy and whole. Yet the heat has made them digestible.

And the tomato sauce now is baked with the beans, so the flavor goes all through.

So you get in Van Camp's the old-time beans and the fine old sauce, but baked by modern methods. You get the oven flavor.

Perhaps you know and enjoy them. If you don't, let us urge you, for the folks' sake, to find them out. Learn by Van Camp's how good beans can be.

Three sizes: 10, 15 and 20 cents per can

Made by Van Camp Packing Co., Indianapolis, Ind.
Established 1861 (221)

The ETIQUETTE *of* ENGRAVING

Old Forms and New Ideas that Influence the Marking of Modern Gold and Silver Ware

THE desire for individuality applies particularly to the marking of letters and monograms on silver and gold articles. All such possessions should have distinction, even to the last details. But this individuality must be rigidly subjected to certain principles of etiquette, governing the marking of such articles. Engraving fashions vary somewhat from time to time, showing the influence of new ideas upon established conventions. It is well to note these shades of difference, as well as to apply the prevailing rules when giving presents, or when purchasing for one's self.

The sort of stiff monogram good for a cigarette case

HIEROGLYPHIC MONOGRAMS

Articles to be engraved are now divided into two distinct classes, household and personal. Formerly the same script monogram could be used on pieces of both kinds, but the desire for originality has become so dominant that in all jewelry and personal silver, with sometimes the exception of the toilet set, only odd, curious combinations of letters are in high favor. Exaggeratedly elongated, interwoven, or enclosed within an oval, triangle, or rectangle, often as difficult to decipher as hieroglyphics—these unusual outlines and almost unreadable letterings are placed indiscriminately upon stationery, vanity cases, card cases and so on. But this impossibility of interpretation seems to be an essential feature. One woman, who is individuality-mad, has gone so far as to place her illegible monogram in the lower, right-hand corner of her note-size stationery, to serve in place of a signature. This, of course, is carrying individuality to an absurd extreme. Engraved in the center or the upper left corner of the article or sometimes in the right, these unique monograms, when in harmony with the design, contribute an attractive touch to possessions of this order.

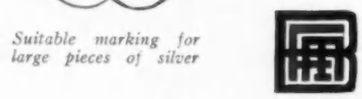
An admirable treatment of the circle monogram

A design that is at once legible and attractive, consists of a round piece of gold or silver with a monogram engraved upon it in the very simplest lines that follow the contour of the circular plate. This style is most effective against a background of leather or silk.

In the engraving of the usual silverware, however, the script letters such as the line, drop, and ribbon, hold first place. Although block letters are sometimes requested, the script is generally preferred, because it is more graceful and lends itself better to the design. However, in silverware of English design the Old English is being superseded by the block letter, which seems more in harmony with the simple decorations than the more elaborate script. For it is imperative nowadays that engraving and ornamentation

(*Continued on page* 86)

An unusual design for personal silver



Odd combination that suggests a Japanese design

Suitable marking for large pieces of silver

Graceful script adaptable to almost any use

Monograms from **Reed and Barton**

"There are Wonderful Cooking Possibilities In My

The Chafing Dish we show here is No. 348 | 92. Made with either alcohol gas or electric heater.

Manning-Bowman

Alcohol Gas Stove Chafing Dish"

(With "Alcolite" Burner)

A Manning-Bowman Alcolite Burner Chafing Dish is available for all plain and fancy cookery, from the simple frying of a chop to the delicate preparation of "crabs a la Creole" or "salmi of woodcock."

The Alcolite Burner gives intense heat and is odorless and sootless. It works successfully under any ordinary kitchen cooking utensil. Very convenient for use in connection with an M & B Coffee Percolator. Can be purchased separate from the Chafing Dish if desired. Manning-Bowman Chafing Dishes are made in a wide variety of styles. The one shown here is No. 348 | 92.

All best dealers carry Manning-Bowman products. Write for a free recipe book and Catalogue No. *L-39*.

MANNING, BOWMAN & COMPANY, Meriden, Conn.

Also makers of Manning-Bowman Pot and Urn Coffee Percolators, Eclipse Bread Makers, Alcohol Gas Stoves, Tea ball Tea Pots and Urns, Chafing Dish Accessories, The Celebrated M & B Brass, Copper and Nickel Polish.

Registered Trade Mark

Established Half a Century

Irish Table Linens

At "The Linen Store"

Historically, this house dates back to Ireland, whence its founders emigrated over half a century ago to market Irish Linens in America. In those early days Irish Linens held a most important place in our stock.

To-day our assortment is greater than ever before and is made up of goods from all the famous, long established factories, among which are John S. Brown, J. N. Richardson's Sons and Owden, Ireland Bros., the Old Bleach Linen Co., Broadway Damask Co.—firms which are household names the world over, and whose product possesses the peculiar virtues wherein the Linens of the "Emerald Isle" excel.

Our stock of Irish Linens ranges in price as follows:

TABLE CLOTHS

2 x 2 yds.,	2.50	3.00	3.50	4.25 to 14.00
2 x 2½ yds.,	3.00	3.50	4.50	5.00 to 17.50
2¼ x 2¼ yds.,	4.75	5.50	6.00	7.50 to 24.50
2½ x 2½ yds.,	5.00	6.00	7.00	8.00 to 38.00
2½ x 3 yds.,	6.50	7.50	8.00	9.00 to 46.00

Larger sizes up to 8 yards long proportionately priced.

NAPKINS

Breakfast size,	2.50	2.75	3.00 up to 16.25 doz.
Dinner size,	3.50	4.00	5.00 up to 46.00 doz.

Mail Orders Receive Our Prompt Attention.

James McCutcheon & Co.

5th Ave. and 34th St., New York

Corticelli Silk

Too Strong To Break

From a photograph of the famous Corticelli Electric Sign shown every evening on Broadway in New York City; be sure to see it when you next go to New York

Plymouth Furs

Trade Mark

Each year we renovate a large number of furs bought abroad. Compared with Plymouth Furs they are painfully inadequate. Tourists usually forget that raw furs enter this country free of duty. And as a result they pay much more for medium grade than they would pay for Plymouth Furs—the best grade.

Plymouth Furs are offered in all styles which appeal to well dressed women. The fur pelts, the workmanship, linings, etc., are the best and as a result Plymouth Furs are the finest furs obtainable.

Our prices are reasonable, grade for grade. We can save you 10 to 20 per cent in the cost.

Write for Style Book C

If you wish truthful information about furs, you should have Style Book C. It contains furs at $5 to $5,000, and gives much valuable and important information. Sent free if you will advise us the kind of furs you are considering.

PLYMOUTH FUR CO.

100-120 PLYMOUTH BUILDING MINNEAPOLIS, MINN.

The New Plymouth Bldg., Minneapolis

Repairs and Renovations at Low Rates

(*Continued from page* 84)

An approved form for household silver

Monogram for oblong pieces of silverware

Monogram for a child's set

be in accord. There is likewise a well-defined tendency toward an inconspicuous style of marking. The letters are not large, and are so placed as to supply a touch of ornament and emphasize the motif of the design.

In combining the letters, there is also a radical change from the fashions of former days. The monogram, for instance, in its original interpretation, has passed. The letters are still assembled to form a unit of design, but they are linked obliquely, horizontally, or vertically. The effect is graceful, simple to read, and offers wider scope for decorative treatment.

Decorative design for a vanity case

INITIALS ON WEDDING SILVER

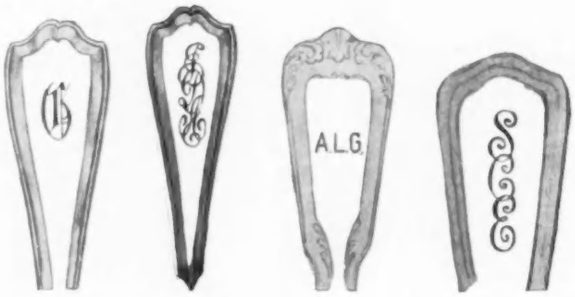
In the marking of silverware, the question of the etiquette of choosing certain initials often arises. In the engraving of family silver where the idea of joint possession is an important factor, what initials shall be used? There is, of course, never any doubt about the lettering of wedding gifts. The old French custom of inscribing all the bridal presents with the bride's initials still prevails. This draws a sharp line of division between her belongings and those of her husband, which are expected in the case of a dowry, and establishes the ownership if there is separation. This is a universal convention that is never broken, even though the presents arrive months after the wedding. Occasionally the bride and groom have opinions that are at variance with this usage, and request of friends and silversmiths that the husband's initials be used. This is seldom the case, however, and it is only the radically unconventional person who wishes thus to reverse the laws of traditions.

The approved Old English initial

But when the couple receive presents during their married life, or when they purchase family silver, the question of the selection of letters becomes far more perplexing, for it must be partly governed by the individual preference of both concerned. As the wife is no longer "Miss Margaret S. Ashton"—as an illustration—but is identified with the family of her husband, "Frank Warren Gray," there seems no reason for her to retain her maiden initials. She may therefore elect to use the initials of her Christian names with that of her new surname, since the silver belongs to her realm, the home. Thus, "M. S. G." would be quite a proper choice in the example cited. If they wish to further accentuate the husband's family name, the Old English "G" may be adopted or again, they may agree to use his initials, "F. W. G." In support of this form, it is argued that as he purchases the silver, he owns it, and consequently it should bear his name. Besides as his name distinguishes the family past and future, it should be on their family silver.

The preponderance of favor is with the family initial in Old English, the use of the wife's Christian names and her husband's surname. Notwithstanding these two generally adopted customs, a prominent New York firm advocates the use of the husband's initials.

Two fashions prevail in marking the child's silver set. One requires the full name—"Frank Warren Gray," for instance—in block letters upon plate or cup, with the initials "F. W. G." on the other pieces; or initials in script are engraved upon each article.



Various scripts and arrangements of letters for marking flat silver

The Corsetiere

Says—

"Prominent flesh on thighs below average corset length is perfectly controlled by the La Grecque Thigh Reducer."

Strong, durable and effective—so elastic that the wearer can step up, or sit down with absolute freedom and comfort.

LA GRECQUE Thigh Reducer

New Thigh Reducing Model $10.00

This New Thigh Reducing Model with long, close fitting back gives an ideal unbroken sweep from shoulder to knee - - . Price $10.00

Mail Orders promptly and carefully filled

VAN ORDEN CORSET CO
45 West 34th Street, NEW YORK

EXTRA QUALITY

DUNLAP & Co.

REG. U. S. PATENT OFFICE

Women's Hats

Dunlap Modes are correct interpretations of authoritative fashions, in which exclusive designs and distinctive touches are cleverly incorporated.

178-180 FIFTH AVENUE, NEW YORK

DIRECT FROM WORKSHOP YOU SAVE ONE THIRD

BAIRD-NORTH CO.
PROVIDENCE, RHODE ISLAND.

BAIRD-NORTH CO. MANUFACTURE AND SELL DIRECT TO THE USER.
I WILL SEND FOR THEIR BIG 200-PAGE FREE CATALOG

BECAUSE a dollar saved is a dollar earned. Buying direct from their workshop I pay factory prices—I save one-third.

BECAUSE I shall receive goods of the highest quality in beautiful boxes—goods that are unconditionally guaranteed.

BECAUSE they deliver free and guarantee the safe arrival of my order.

BECAUSE it is easy to shop from their illustrated catalog—one list of goods, one remittance and my shopping is done.

BECAUSE they are reliable—any banker anywhere will tell me so.

BECAUSE I shall receive prompt service and big value. They will satisfy me or return my money—nobody can do more.

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I will write for their Free Catalog today. It's a big 200 page book with pictures of Diamonds, Gold and Silver Jewelry, Watches, Rings, Toilet and Leather Goods, Tableware and Novelties.

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One for You

¶ Among the many modish models of "Madame Lyra Corsets" I know there is just exactly the right model for your individual figure. I know, when once you have this model, you will secure the modish figure and the correct foundation for your gown.

¶ I can guarantee you all this because I attend to the manufacture of "Madame Lyra Corsets" myself. I keep in touch with every style demand and I see that these demands are embodied in my Corsets to the last detail.

¶ Consequently, would you have the most correct in corsetry, insist upon "Madame Lyra Corsets." Ask your merchant. Don't be put off with some other make which will not give you such good style.

Madame Lyra

Model 3650
(as illustrated)
Medium bust
Extra long hip
Extra long back
Coutil, white
18-30
$5.00

Style Book Free

Mme. Lyra
CORSETS

$3.50 to $15.00

LYRA CORSET MAKERS
LYRA BUILDING, DETROIT, MICHIGAN

NOBLESSE OBLIGE

The Needlework Department of the Young Women's Christian Association is Composed of Poor Women Who Earn a Small Livelihood by Making Pretty Luxuries for Sale

THERE is some misapprehension as to the character of service undertaken by the Needlework Department of the Young Women's Christian Association now located in a special building at Fifteen West Forty-fifth Street. Contrary to a common impression, there are no classes of instruction in sewing and embroidery; the department is conducted as an exchange for women's work. Articles of needlework are received from poor women, and for such articles orders are solicited and assigned to the workers. There are three hundred women on the books of this department who are so situated that they cannot take business positions. They are kept at home by the care of small children or a sick husband, or an old father or mother, as the case may be, and yet must earn a livelihood.

WHAT PATRONS DO FOR THE WORKERS

The Department does not run a charity bazaar where the need of the worker only is taken into consideration. Like the best managed exchanges for women's work, it has established standards which are sufficiently high to meet the sharp competition of the shops. The worker is compelled to maintain a high level of excellence, and this affords training of a valuable kind for a class that includes many who have never worked under competent direction.

The workers can also avail themselves of the advice and criticism offered, and to the women whose energies are so absorbed in household duties that they have neither time nor strength to study the changing fashions of the market for which they cater, this is a great advantage. Those in charge of the Needlework Department are at pains to keep themselves informed as to current trade requirements, and they are thus enabled to advise the workers. Woman's fancy neckwear, for instance, which offers quite a large field for the needlewoman, must be up to the moment or it is not salable, as the patron who buys from the philanthropic society insists upon the newest styles quite as much as when trading in a shop. It is therefore a great saving of time, effort, and money to many needlewomen to have the necessary information "on tap." The neckwear in the Department compares very favorably with that sold in the best shops.

WHAT THE WORKERS DO FOR PATRONS

One of the most popular divisions is that of favors for card parties, luncheons, and dinners, and gifts for holidays and birthdays. For such occasions ingenious and attractive articles are desired. This division has a considerable number of workers who produce a variety of novelties distinguished by excellent craftsmanship. Orders for underwear of every description, for adults and children, are executed. This division especially desires orders for layettes and full wardrobes for infants, outfits for young children, and trousseaux. Household linens including dainty furnishings for the dressing table, sideboard scarfs, small table covers, and centerpieces, are stitched and embroidered. A recent advertisement in Vogue drew special attention to an offer of the Needlework Department to embroider initials on half a dozen fine towels for $1. Gifts of this kind are acceptable, and the women who do the work are much helped by such patronage.

AN AUTOMOBILE HAT BOX

As a means of providing a new class of work for the needlewomen who are protegees of this department, a friend donated to it a patent for an excellent automobile collapsible hat box which she had invented. It is practical in every detail. The dress hat for hotel wear can be carried on the journey in this pretty, silk-covered box which excludes every particle of dust; when the hat is removed the box can be folded into very small dimensions. The patent thus donated constitutes another branch of remunerative work.

The Needlework Department is in charge of a committee of which Miss Emily B. Wilson is chairman; Mrs. Lorenzo Daniels, vice-chairman; Mrs. Charles Frank Hope, secretary; Mrs. Stanley O. Savel, assistant secretary; Miss H. Wilcox, treasurer; Mrs. Thomas F. Taylor, assistant treasurer.

L. P. Hollander & Co.

(Founded 1848)

Carry in stock in their

Women's Lingerie Dept.

a large assortment of

Home Dinner Gowns

all of which are either imported or made on the premises

Illustration shows one of these gowns, having a satin body with an over-coat of chiffon, trimmed lace and dainty silk flowers.

Price **$100.00**

Fifth Ave. at 46th St. - New York

Style--PERFECTION IN FITTING--Ease

When you use an

ACME

Automatic Adjustable

DRESS FORM

Simplicity of Adjustment the Keynote.

A Twist of the Wrist--Presto --A Perfect Dress Form

Women who sew—whether dressmaking for a livelihood or dressmaking for themselves and family—need a good DRESS FORM as much as they need a sewing machine. If a dress is worth making, it is worth making well, and without a PERFECT DRESS FORM this is seldom possible.

The Acme Dress Form is Perfect

We will refund your money if it cannot be adjusted to ***your figure,*** whatever your size, shape or style.

It is capable of over one hundred different adjustments.

Neck, Bust, Waist, Hips and Skirt can be SEPARATELY and INDEPENDENTLY adjusted; or by an AUTOMATIC arrangement, the perfect form, adjusted to the desired size, may be made smaller or larger by a simple turning of the THREE LITTLE WHEELS at the top of the form.

Write to-day for our latest complete catalogue and price list. This will be sent you promptly, together with the name of nearest dealer in your territory handling our Dress Forms.

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New Model
Coats, Muffs
and Neckwear in
Mole, Seal-dyed
Muskrat, Caracul,
Civet, Persian Lamb,
Skunk and Black Lynx

Lord & Taylor

NEW YORK

Draped cloak of flat Caracul with large panels of Hudson Seal. A whole Fox skin forms the collar.

Revillon Frères
FOUNDED 1723

Furs

NEW models in coats and wraps for street and carriage wear. Simple or elaborate fur sets suitable for every occasion. Evening wraps in fur or trimmed with fur. Russian Sables. Silver Fox. Mink Coats and Sets.

19 West 34th St., New York
PARIS **LONDON**

WHAT THEY READ

To Supply the Necessary Quantities of Literary Pabulum to the Gaping American Public, the Force of Native Authors Is Quite Inadequate

IT is a long time since Sidney Smith scornfully inquired, "Who reads an American book?" American literature has at length received generous recognition in what we must still, with our millions of Continental aliens and their millions of descendants, call the mother country. Even yet, however, what the protectionists, blind conservators of the exploded "mercantile theory," would describe as the balance of literary trade with Great Britain is strongly against us. In fiction our importations of English wares far exceed our exportation of the native product. Furthermore, our interest in the personality of English novelists greatly surpasses the interest shown in Great Britain towards our visiting men of letters. No American Arnold Bennett comes from a six weeks' tour of the British Isles to write for thousands of eager British readers his impressions of their land. More remarkable still, England does not rediscover American authors and make sudden demand for everything they have written, good, bad, or indifferent. One may well suspect that we are getting now and then the contents of Mr. Bennett's old portfolios.

As to Ethel Sidgwick, if her old portfolios contain anything so good as the least distinguished of her three novels that have appeared on this side in the current season, by all means let her unload their contents upon the gaping American public.

Of course the danger to an English writer of sudden fame with so huge a reading public as our own to draw upon lies in the temptation to write too fast. We have about twice the population of the British Isles, and we must have more than thrice as large a reading public. On the whole, our reading public is probably more intelligent, at least on the average, than that of the British Isles, though they have over there a relatively small body of readers who surpass in critical appreciation any but a very few American readers.

"Why not put it over on them?" said a clever American writer of short stories, in answer to a man who said he would rather write for a certain magazine of recognized literary quality than for those of more popular tone. In this query the story writer indicated the seamy side of democracy. Of course, the process of "writing down" to an uncritical public can result in nothing but cheap literature. On the other hand the faculty of making the wide appeal by dealing faithfully with human life is what we greatly need in our own literature, and what is rarely met with in every literature.

It is creditable to the taste of the huge American reading public that the poorest English novels imported are far from the poorest that have a considerable circulation in the British Isles. There is a docile sentiment in the British middle and lower-middle classes that accepts with loyal deference the novel of high life, while luckily there is no considerable sentiment of the sort in this country except among the least intelligent of the reading public.

Meanwhile our domestic fiction is furnishing far fewer new names than come from the other side. For every achieved success at home there must be two or three fresh authors from the mother isles. These things are difficult to understand, for literature is erratic in its manifestations. How old a land must be to produce a large body of genuinely literary fiction, who shall say?

Another phenomenon is that British and native American fiction are going far toward supplying the American demand just now. Comparatively few French, German or Italian masters hold the attention of our reading public, and Teutonic fiction fails to reach the great body of readers on this side of the Atlantic, although the Dutchmen find a few ardent admirers. All the "best sellers" are American or English, and so are most of the books widely discussed by the more critical body of readers. One thing that shuts away from us much Continental fiction is the lack of skill displayed by most translators. There was a time when even this defect did not prevent the wide sale of "Englished" French fiction in the United States, but the improved quality of native and British popular fiction, and perhaps a falling off in the French novelists have lessened the demand for such translations. The best French fiction is increasingly read by Americans in the original, and this fact is a symptom of better education in the United States, and of a finer critical perception. Dutch, Danish, Norse, and Swedish fiction comes to us too often in bald and bungling translations, while German fiction loses enormously in such translations as are usually provided for the American public. A few great Russian masters have been almost adequately translated into English directly from the original, but much Russian fiction comes to us via the French, so that it has somewhat the aspect of a photograph from an image reflected in a mirror.

(*Continued on page* 92)

J. M. Gidding & Co.

564-566 and 568 FIFTH AVENUE 46th and 47th Sts.

PARIS,
NEW YORK, CINCINNATI
DULUTH

New York

Poiret Model Dress of English Serge, front braid trimmed Gun Metal Buttons, Sash of Satin—hand made Rosettes at front—open handwork Batiste Collar—of **Serge $38**—of **Velvet** and **Charmeuse $38**—Custom Workmanship throughout.

Send money order and state shade and size preferred

Vanishing Cream gives your skin an exquisite finish.

A FRESH RADIANT COMPLEXION

IN order to look fresh and rested at the end of a busy, trying day, absolutely *the* most important item is a fresh, radiant complexion. But, as you expose your skin to the wind and dust, to fatigue and strain, in its effort to resist it gradually becomes toughened and coarsened. A protecting cream has become an absolute necessity. Vanishing Cream contains a famous skin-softening ingredient which is wonderfully freshening to the skin. An application of Vanishing Cream gives your skin an exquisite finish, a milky tone like a baby's skin. Any skin responds to it quickly, and is easily brought back to the brilliancy and transparent delicacy of youth.

Pond's Extract Company's

VANISHING CREAM

Pond's Extract for Burns, Bruises, Cuts Pond's Extract has been used for sixty years for everyday injuries. Most of us can remember many occasions when having it available has saved hours of suffering. Get a bottle today. You will be surprised how frequently you will use it.

Try These Products at our Expense On request, we will mail samples of both Pond's Extract and Vanishing Cream. Upon receipt of 4c in stamps we will send an extra large trial tube of Vanishing Cream. Address the Pond's Extract Company, **Dept.D.**, 131 Hudson St., N.Y.

THIS PERFUME is esthetically gratifying to every sense. In its imaginative appeal, it distinctly possesses a most remarkable individuality. To place yourself within an atmosphere of refined odor, every wave of which is idealized as with the fragrance of the flowers, you must use

Cœur de Jeannette

(HEART OF JEANNETTE)

Let us remind you that this is the premier creation of the Perfumer who ranks highest in France and in the world

HOUBIGANT

PARIS

2-oz. bottle at all leading dealers $3.15. If you first prefer to try an adequate sample, send 20c to us, naming this magazine.

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For a dainty gift the subtle caress of Coeur de Jeannette may be your first choice and for a glowing odor of magnificent bouquet, Houbigant's famous Ideal, 2½ oz. bottle, $4.25. A perfume for a man, Peau d' Espagne, 2½ oz. bottle, $2.60. For lovers of the woody violet, a masterpiece of flower realism, Violette Houbigant, 2½ oz. bottle, $6.25. (These are prices generally at the many leading dealers who carry Houbigant creations.)

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Jackson "Sultanic"—a six—electric starter; electric lights

The increased flexibility, the added power and smoothness of six-cylinder design, are now combined in the newest Jackson with the well-known Jackson comfort, and silence, and ease of riding.

The Jackson "Sultanic" comes to you as the logical result of eleven years' progressive experience in building good motor cars.

It takes its place in the Jackson line, and among worthy contemporaries, as a finished product — electrically started, electrically lighted, completely equipped.

Those features which have long made the Jackson famous are the basis of its design and construction.

It lacks nothing that a motor car should have, of itself or in accessory details, to afford its passengers the ultimate degree of comfort, convenience, and riding ease.

Its mechanical principles are those we have proved and found right by years of use.

As rapidly as production will permit, samples of the "Sultanic" will be distributed among our representatives.

Please keep in touch with the Jackson dealer in your vicinity, so that you may test the car without undue delay.

Meanwhile, write for descriptive literature.

Jackson "Sultanic"—$2500

35 horsepower, unit power plant; six-cylinder, long-stroke motor 4⅛ x 4⅝-inches; 138-inch wheelbase; 36 x 4½-inch tires. Full elliptic springs, front and rear. Deep, roomy body with 10-inch upholstery. Gasoline tank under dash supplied from storage tank at rear, with pressure pump. Total capacity, twenty gallons. Electric starter, electric dynamo and lighting system, mohair top, top hood, ventilating wind-shield, speedometer, oil and gasoline gauges on dash, demountable wheels, extra wheel, wheel carrier, robe rail, foot rest, pump, jack, tire outfit and tools. Trimmings, black and nickel.

Seven passenger body, with same equipment, $2650.

Jackson "Olympic" $1500—35 horsepower; unit power plant, long-stroke, four-cylinder motor 4⅛ x 4⅝-inches; 115-inch wheelbase; 34 x 4-inch tires. Disco self-starter. Trimmings, black and nickel. Complete equipment.

"Majestic" $1850 — Long-stroke, four-cylinder motor; 45 horsepower; 124-inch wheel-base; 36 x 4-inch tires. Electric lights; with dynamo and storage battery. Complete equipment.

Jackson Automobile Co., 1319 E. Main Street, Jackson, Mich.

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A Delicious Confection Made of Finest Florida Grape Fruit and Sugar

A Gift Worth While

A Splendid After Dinner Bitter Sweet

Carefully Prepared in Aluminum Utensils in the Clean Geneseo Jam Kitchen and **attractively packed in 1 pound Japanned Boxes. For sale by all high class Specialty Grocers for 75 cents, or sent prepaid on receipt of 90 cents.**

Write for circular of Other High Grade Specialties

MISS ELLEN NORTH : Geneseo, N. Y.

WHAT THEY READ

(*Continued from page 90*)

Fiction hunger has sent publishers scouring all corners of the earth, and reviving works forty or fifty years forgotten, in order to supply the needed pabulum to a public of no very discriminating palate. The surprising thing is that a band of skilled translators has not grown up to aid in giving us foreign fiction. The old trick of giving a foreign novel a sensational or semi-scandalous title, and the newer one of decorating it with a flashily illustrated carton have not been effective in creating best sellers, and perhaps most translated novels of fair success on this side hardly run to more than 5,000 copies. The American reading public, indeed, has a most inadequate notion of Continental fiction, and few things would be more liberalizing than highly skilled and essentially literary translations of, say, one hundred of the ablest French, German, Scandinavian, Italian, and Spanish novels dealing with native life. We should thus learn that there is indeed "a world elsewhere."

THE VERSATILE MISS SIDGWICK

PROMISE, by ETHEL SIDGWICK, is a brilliant study of a youthful genius, a musical prodigy belonging to a musical family, but much of the time surrounded by practical folk bent upon forming him into a conventional youth. The genesis of the boy is shown us in the brilliantly executed opening scenes in France, where the mother of the genius to be, an extraordinary woman admirably portrayed, is mated with an English engineer of strongly practical but pure and sincere character. Henrietta, her father, her husband, and her children are interpreted with high skill, and the scene with royalty is a triumphant episode. When the lad is transferred to England we have scenes of public school life, again done with truth and skill, but somewhat long drawn out. The brutality of the English public school system as applied to such a boy as Tony is strikingly accentuated. With the abrupt ending of the school days, when the sane and sympathetic father realizes that his son is a veritable genius, we have the opening of the boy's professional career. A novel "Promise" hardly is. Rather it must be called an extremely able study in contrasted temperaments, an exhibition of the effect produced upon a rare nature by contact with a succession of influences, many of them fitted only to harm his development. It is seldom that current fiction affords such an example of keen observation, subtle indication, and happily contrasted personalities. (Boston: Small, Maynard & Co., $1.35 net.)

HERSELF, by ETHEL SIDGWICK, is a story mainly concerned with gently bred and esthetically intelligent Irish folk. The girl of the story, her father, and her lovers, her friends, and her enemies—if the last word is not too strong—are all depicted in a most interesting fashion. The characters constitute, indeed, a gallery of eccentrics, but they are far from being impossible, and the book as a whole is saturated with the Irish spirit. Those who have seen and heard the Irish players will have some preparation for this tale, though it is chiefly concerned with a very different social kind of Irish folk from those of the players. (Boston: Small, Maynard & Co., $1.35 net.)

LE GENTLEMAN: AN IDYLL OF THE QUARTER, by ETHEL SIDGWICK, has that rare and admirable thing in English fiction, a fine Scotchman sympathetically drawn. It has besides, an English girl done to the life—a girl, be it known, of coquettish but loyal temperament, thorny temper, and unusual charm. Then there is a French girl well contrasted with the former, a French child most attractively sketched, a natural Frenchman, and a rather blackguardly English painter sufficiently indicated to set off the leal and sound Scotchman. There are no dull passages in this book, and its humor of phrase and of situation is excellent. As to Meysie's confession, it is a masterpiece. Indeed the story as a whole has rare distinction, unflagging interest, and charming variety. Miss Sidgwick writes with a fine mastery of her native tongue, and she evidently has a keen eye for international contrasts. Her story deserves a wide popularity. (Boston: Small, Maynard & Co., $1.25 net.)

A NOVEL AND SOME SHORT STORIES

MAIDS' MONEY, by MRS. HENRY DUDENEY, is such a story as could have been written by none but an Englishwoman and about none but Englishwomen. It is almost exclusively concerned with four middle-class and middle-aged English folk, more especially with the two women of the quartette, and is an interesting study in contrasted temperaments. An eccentric will leaving a fortune in common to the two women of the tale, with the proviso that they live together in the testator's lonely country house, furnishes the machinery of the little drama. The two heirs, though cousins, are entirely unsympathetic. One is fat, stupid, and conventional; the other, thin, clever, and rebellious. Of the men, one is a mere fortune-hunting egoist, the other a trivial person and equally a fortune hunter. Out of this situation, with a small outfit of minor characters, is made this curious and able study of contrasts. The dialogue is brisk and never stupid, while the bits of analysis and comment are finely conceived and happily phrased. In character, plot, incident, and style, "Maids' Money" is an unusual story, and one that only a very able woman could have written. (New York: Duffield & Co., $1.25 net.)

THE RED CROSS GIRL, a volume of short stories, by RICHARD HARDING DAVIS, amply proves that if Mr. Davis, as some critics hint, ever lost his native freshness and buoyancy of style, he has got them back again, and all who like the sort of thing he does so amazingly well will be heartily glad that he has definitely returned to short fiction after his excursion into play writing. In this book there are seven stories, all more or less tinctured with the color that Mr. Davis found in his newspaper experience, all distinguished for keenness of observation, crispness of style, and felicity of phrase. They are not great stories; they are not strongly dramatic, nor are they movingly pathetic nor wildly hilarious, but they are free from dullness, radiant with humor, and sufficiently human. In the first story, which gives title to the book, Mr. Davis has created a newspaperman, the kind of able, handsome, fine-natured fellow that the author likes to imagine. The atmosphere of the newspaper office is faithfully reproduced, and the scene at the laying of the hospital cornerstone is fresh and truthful. As to Miss Flagg's love affair in this story, it approaches the extravagant. One cannot help feeling that Mr. Davis owes something to Mr. Kipling in the story entitled "The

(*Continued on page 94*)

Lichtenstein Millinery Company

Importing Milliners

WE have just received from our Mr. J. Lichtenstein, who is at present in Paris, an extensive shipment of exceedingly smart models of Trimmed Millinery, showing the latest ideas of the leading fashion creators—the last word in Millinery—which our own artistes are now reproducing, adapting and improving upon, thereby making an ideal

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Lichtenstein millinery is admittedly superior, and the name "Lichtenstein" in a hat is synonymous with individuality of style, perfect workmanship and incomparable materials.

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Distinctive models in COATS for Opera, Theatre, Restaurant and Street wear, in plush, brocaded velvets and Furs.—Also Automobile Coats.

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Now showing new, original and strikingly exclusive models of **Negligees, Tea Gowns, Matinees** in light and medium weight fabrics.

This Charming Tea Gown

is fashioned of soft, clinging heavy satin in high bodice effect; V-shape neck of silk-run shadow lace; belt, buttons and edges finished with hand-embroidery—all the pastel shadings, at

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Made to measure.

Brochure V and order blank sent out of town upon request.

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(Take elevator)

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Gillette gowns are sold through exclusive agencies in many towns and cities.

We invite correspondence from those in a position to represent us

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Ready-to-wear $5.50, $7.50 and $10.00
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Peetz Front Lace Corset

36 EAST 33rd STREET NEW YORK

The Woman Worth While

Holds the Admiration

of Husband, Friend, Brother, Sweetheart. She is sound in body and mind; is efficient, well poised, with

Perfect Health

and a

Good Figure

(well carried)

She makes the most of herself.

I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room, to following scientific, hygienic principles of health prescribed to suit your particular needs. I have

Reduced the Weight

of 30,000 women and have

Increased the Weight

of as many more

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to *common sense.*

No Drugs—No Medicines

You can—

Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed. You can—

Improve Your Figure—in other words be at *your best.*

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise

Judge what **I can do** for you by what **I have done** for others. I have relieved such Chronic Ailments as:

Indigestion	**Anaemia**	**Nervousness**	**Catarrh**	**Weaknesses**
Constipation	**Sleeplessness**	**Torpid Liver**	**Headaches**	**Rheumatism**

The best physicians are my friends—their wives and daughters are m **pupils**—the medical magazines advertise my work.

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

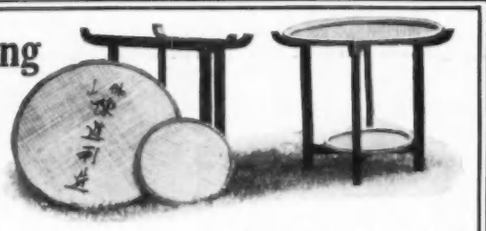
Sit down and write me NOW. Don't wait—you may forget it. I have had a wonderful experience and I should like to tell you about it.

Susanna Cocroft

Dept. 17 **624 S. Michigan Ave., Chicago**

Miss Cocroft is a college bred woman. She is the recognized authority upon the scientific care of the health and figure of woman.

Shantung Tea Table



a delightful Chinese novelty. The legs and standards are gracefully modelled after a Suni temple arch. They fold flat—most convenient because trays can be removed to kitchen. Trays of fine woven bamboo, do not show spots. Most satisfactory card table, delightful for breakfasting in bed. Price $10, express free east of Mississippi.

Mrs. Bill's Shop, 22 Prospect St., Hartford, Conn.

Mrs. Bill has many rare things in pottery, lanterns, wood carvings, embroideries, baskets, idols and oriental jewelry. But as she seldom has duplicates, no catalogue is issued. Write, telling your needs and she may have exactly what you cannot get elsewhere.

WHAT THEY READ

(*Continued from page 92*)

Invasion of England," but in "Blood Will Tell" he is again all himself and all American. Of the remaining stories, one deals with the Orient, and another with New England. It can hardly be said that these stories show an advance upon Mr. Davis's best, but they do sound now and then a new note suggesting the author's possible disillusionment touching the glacial respectability of his native Philadelphia and touching the "upper classes" elsewhere. (New York: Scribners, $1.25 net.)

THE WHITE SHIELD is a volume of short stories by the late MYRTLE REED. Love is Mrs. Reed's theme, and Bohemia is her favorite scene. The kisses come punctually at the expected point, and the ladies cheerfully sacrifice their careers at the "call of the cradle." There is a preface by the editor, and Mr. Dalton Stevens furnishes many illustrations that need only a single touch of genuine ease to take out of them the starch of self-conscious pose. The publishers have given the volume a handsome dress and a colored frontispiece. (New York: G. P. Putnam's Sons, $1.25 net.)

THE PRELIMINARIES AND OTHER STORIES, by CORNELIA A. P. COMER, bears the title of the only genuine story in the volume. The other two-thirds of the book is made up of cleverly and convincingly written pamphlets against certain manifestations of the current feminist movement. All of the components that go to make up this little volume are worth reading, and the opening story is a genuinely human document, with something of the dramatic which the pamphlets that follow almost entirely lack. "The Long Inheritance" is a delicious bit aimed at the new woman's undisciplined attitude towards the marital problem, while "Clarissa's Own Child" is that and something more. Each of these last two members of the little trilogy has along with the polemics of the subject, interludes of excellent dialogue, and bits of character study. As a whole, the book is extremely worth while, and typical of the subtlety distinguishing the best work of New England women writers. (Boston and New York: Houghton, Mifflin Company, $1.25 net.)

THE JUNIOR PARTNER, by EDWARD MOTT WOOLLEY, is a reprint from a periodical, of a characteristic set of American stories held together by a slight thread of romance. These tales purport to be retailed by one of seven business men who find themselves with the leisure attending a transcontinental journey on a luxurious railway train. Each tells the story of how he won success, and the others sit by interpolating brief comment. The reporter of the symposium has his own tale to tell, and his is the little romance that gives unity to the volume. As a literary performance "The Junior Partner" does not rank high, but as a symptom of modern American life it is significant and interesting. (New York: E. P. Dutton & Co., $1.25 net.)

THREE BITS OF NON-FICTION

A LITTLE OF EVERYTHING, by E. V. LUCAS, may be taken, perhaps, as that versatile author's notion of what is best in his own writing, for it is a little book made up of extracts from his many volumes. The general effect is as of short miscellaneous essays written in a light but discriminating spirit, with a mixture of humor, critical acumen and delicate sentiment. There are in all about thirty of these pleasant little exercises, and included along with the prose are some agreeable passages of Mr. Lucas's verse. The book as a whole fully demonstrates that Mr. Lucas is something more than a compiler and an industrious maker of books, that he has a fine sense for the literary, and an agreeable vein of philosophy. (New York: The Macmillan Company, $1.25.)

FIRES, by WILFRED WILSON GIBSON, is another volume of verse such as the author gave us in "Daily Bread" and "Womenkind." In these poems the subjects are homely and the characters are humble, but the passion is real and the art is true. Mr. Gibson, like others of the more recent English poets, returns to the tale in rhymed verse, to the forms consecrated by six centuries of English poetry. He is true to the great tradition of English poetry also in his close and sympathetic pictures of wild life, in his feeling for the beauty of earth and sky, plant and flower. These things, however, are always subordinated to the primal human feeling that throbs through the author's verse. Here are no affectations, no mock heroics, no artificialities. The tale is told in simple words, tersely and clearly, with now and then the decorative bit from inanimate nature, and even the recurrent native passion. Such verse as this has always been rare in the history of poetry. (New York: The Macmillan Company, $1.25 net.)

MRS. LEICESTER'S SCHOOL, by CHARLES and MARY LAMB, is reissued this season in the charmingly illustrated and decorated edition of the Dents, for which Winifred Green furnishes illustrations and decorations. It is thirteen years since the book was originally issued in this form, and two editions were called for in the first year of publication. The illustrations are full-page pictures in delicate colors, showing the costumes and furniture of about a century ago, and there are head and tail pieces in black and white. (London: J. M. Dent & Co., $1.60 net.)

BOOKS RECEIVED

"Brand Blotters," by William Leod Raine; G. W. Dillingham Company, New York, $1.25 net.

"The Secret of Frontellac," by Frank Scribner; Small, Maynard & Co., $1.25 net.

"Change Signals," by Ralph Henry Barbour; D. Appleton & Co., $1.50 net.

"Quarterback Reckless," by Hawley Williams: D. Appleton & Co., $1.25 net.

"A Jewel of the Seas," by Jessie Kaufman; J. B. Lippincott Co., $1.25 net.

"The Lucky Sixpence," by Emilie Benson Knipe and Alden Arthur Knipe; The Century Company, $1.25 net.

"Don't Give Up the Ship," by Charles S. Wood; The Macmillan Company, $1.25 net.

"Zebedee V.," by Edith Barnard Delano; Small, Maynard & Co., $1.20 net.

"The Captain of the Nine," by William Heyliger; D. Appleton & Co., $1.25 net.

"Sue Jane," by Maria Thompson Daviess; The Century Company, $1.25 net.

"The Inner Flame," by Clara Louise Burnham; Houghton, Mifflin Company, $1.25 net.

NOTICE—If you ever ask for VOGUE *at a newsstand and are unable to get a copy, please send your name and address and the dealer's name to* VOGUE. *We will see to it that the dealer is more adequately supplied in the future.*

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Physical Culture for the Face

which does for the face what my Physical Culture has done for the figures and health of 60,000 women. Why should not the skin of your face and throat be as clear and unblemished as the skin of your body?—only because you have not treated your face intelligently."—**Susanna Cocroft.**

A Woman Is As Old As She Looks

Tired eyes, wrinkles around them, pouches beneath them; crows feet; the droop at the corners of the mouth; the hard lines from the nostrils to the lips; drawn, colorless lips; sallow, discolored or freckled skins; all or any of which add ten years to your age, because they make you **look** ten years older, can all be overcome by systematically following the simple instructions clearly explained in the Grace-Mildred Culture Course of Physical Culture for the Face.

We also teach you how make **the Hair** glossy and abundant; to care for the Hands, Feet, Eyes, Eyebrows, Ears, Mouth, Neck, Chin, Etc.

If you look older than you should, it is because you are not doing what you should to help nature. The result you want is certain; no experimenting (Miss Cocroft has experimented on this work for seven years). Innumerable women have attained the end you want by carefully following instructions.

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The direction of this work will be in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training. For further particulars and names of those who have taken this course and *gotten the results desired*, write us NOW. The results are marvelous.

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Reduce Your Flesh

Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

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Famous Medicated

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For MEN and WOMEN

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians. Used by Athletes, Jockeys, etc., the world over.

Neck and Chin Bands, - - $3.00
Chin only, - - - - $2.00

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Special Elastic "Slip-Ons" worn instead of corsets. So popular here and abroad with actresses. Give that uncorseted effect. Permit perfect freedom, yet hold the body firmly. Made to measure from $8.00 up.

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will be made to your measurements and so adapted to your individual needs that it will subdue any faulty conditions and bring out your best lines. An expert Spirella Corsetiere will fit you in your own home, bring the corset to you when made, adjust it properly on your figure and show you how to wear it so that it will give you correct poise, fashionable lines and perfect comfort.

The flexible Spirella Boning bends easily in every direction, yet returns to its original shape. It does not take a permanent bend at the waist line. If a stay rusts or breaks within a year we give you a new corset free.

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Do you know that some of the most beautiful—and stylish—rings, pendants, horseshoes, bars, bracelets and necklaces are just resettings from old-fashioned Jewelry?

Women of fashion come to us every day, to find out how—and at what cost—they can have old Jewelry reset in the exquisitely new and beautiful mountings of which we make a specialty.

The less you have to spend in Jewelry, the more important it is to make your money go as far as possible in a beautiful ornament.

We carefully estimate the cost of such work and tell you just what you can have made from your old-fashioned pieces which you may now think ugly or out-of-date.

"Gattle Designs" are famous all over the world. Caruso had us make his "Rigoletto Ring." Cardinal Farley's great sapphire was also set in our workshops.

Our sole business is the designing and making of Jewelry. We are the only house in America—and one of the very few in the world—dealing only in Jewelry.

This is why "Gattle Designs" are sought by famous people—women of wealth—leaders of fashion—and men whose names are known everywhere.

We can make new Jewelry—or reset old—at very moderate prices because our business is Jewelry alone.

We import our gems direct and make our own mountings.

This means that, on a small piece of Jewelry, you can do as well in our store as anywhere in the world and at the same time get an exclusive "Gattle Design."

On large pieces of Jewelry—our work is beyond comparison. Our designers are the cleverest known. Our workers in gold and platinum are the most skilful.

Visit our store on Fifth Avenue at 38th Street and see our displays. They are among the rarest sights of New York City. Courteous employees are always ready to show you about.

If you live at a distance—and do not expect to visit New York soon—write us about old Jewelry you would like to have reset. Describe the gems and tell us what you are most interested in—rings, pendants, ear-drops, bracelets, brooches or what. We will reply to your letter at once with a recommendation as to how we believe your jewelry could be reset most effectively, and will give you our estimate of the probable cost.

Then you can decide. Write us today. Have your gems set in exquisite new "Gattle Designs" to wear during the Holidays. Address your letter—

E. M. Gattle & Co.

Jewelers and Platinumsmiths

Fifth Avenue at Thirty-eighth Street

New York City

SEEN *in the* SHOPS

(*Continued from page 68*)

the desired fitted effect around the hips. This model is made in most of the staple colors and in many different lengths.

A particularly attractive petticoat is made of a good quality of white crêpe de Chine. The beauty of the skirt is greatly enhanced by the broad band of filet lace placed at the top of the flatly plaited ruffle. The waist and hips fit well. This model may be had in most of the evening shades for $7.95, and in black for $8.95.

Still another petticoat is of black crêpe de Chine. Down the center-front are laid two bias bands of dull silk which continue on around the bottom to prevent the plaited flounce from flaring too much. The side seams are slashed a little and trimmed on either side with nine, flat, black buttons. The dull black materials of which this skirt is made make it appropriate for mourning wear. It may be ordered in black and in colored messalines to fit all waist and hip measurements for $9.75.

BLANKET TIME

Blankets are one of the important household considerations at this time of the year. An excellent pair of blankets from a firm which makes a specialty of all such furnishings sells for $8.50 a pair. They are very light and soft in spite of their thickness, measure eighty by ninety inches, and are large enough for any double bed. These blankets are all white except for a border of either pink or blue stripes. This same quality in a smaller size for single beds sells for $6.50 a pair.

If one is looking for a bargain in blankets, this same firm has a blue and white checked, all-wool blanket which is exceptionally good value at $5 a pair. It measures seventy by eighty inches. For the baby's crib there is a knitted blanket in a dainty blue and white plaid at $2.95.

AUTUMN NECESSITIES

During October, the opening month of school, the shops show all sorts of children's supplies. Wee umbrellas, for instance, just for him or herself alone, always delight the small child. A silk one with handle carved in bone in the shape of a dog's head is being shown for $2.25. The same dog handle is also attached to an umbrella of very fine gloria for $1.50. A still less expensive school umbrella with a curved or straight wooden handle sells for $1, and can be had in sizes for all ages from three up.

Each new season brings some novelty or improvement in the sweater. One which has somewhat the appearance of fur is knit of very light wool and is as light and snug as a "hug-me-tight," but is cut on a sweater pattern. It is a short, three-quarter length coat with pockets and a collar that comes up high and turns over. The long, silky hair of the wool gives to the different colors in which these sweaters are made a rather gray tinge that is very soft and becoming. Price, $12.

FOR PRIZES AND PRESENTS

Around the novelty shops many attractive things are seen which will at once suggest their fitness as bridge prizes or small wedding presents. The French mirror, large or small, is always acceptable. An oblong one measuring twelve by nine inches is framed with narrow, gilded wood topped with a bow-knot of composition work. This costs $2.50. For the same price it is framed in white enamel with a bow-knot of tinted composition.

Slightly carved, square frames of gilded wood, with an opening ten inches long by eight inches wide, costs $1.50. The same frame with a somewhat fancy top is priced at $2.50.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Those readers who are interested are asked to enclose a stamped and addressed envelope for reply and to state the page and the date of the issue in which the article appeared.

Lace over colored chiffon, picot edgings, and Van Dyke frills are new blouse suggestions

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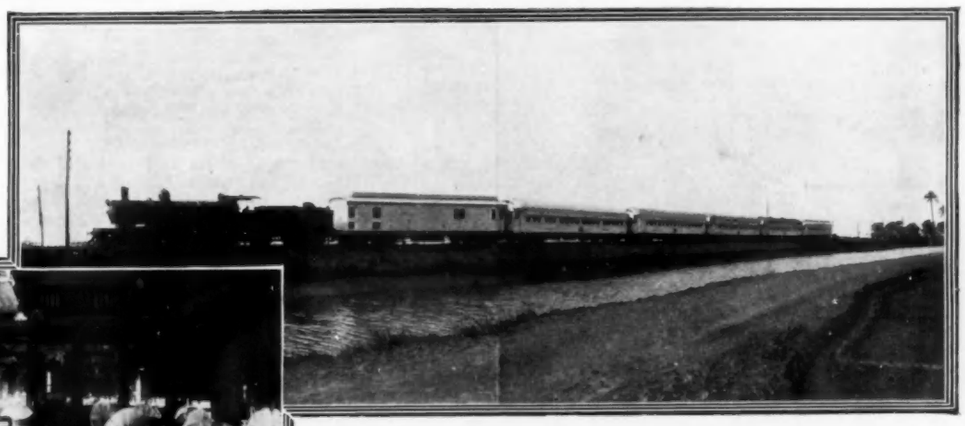
One of the luxurious E.S.R. Trains de Luxe running between Cairo and Luxor.



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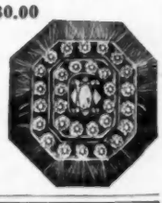

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DO NOT LAY DOWN this number of VOGUE till you have read carefully page 11.

LAKEWOOD N. J.

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a hotel that happily combines every advantage that makes for a healthful, restful and entertaining season. Many added improvements including long-distance telephones in rooms. Among many others the following recreations are open to the Laurel House guests:

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ON HER DRESSING TABLE

THE fashionable women of Paris are arranging their hair in several fascinatingly pretty new ways, and as a natural consequence wonderfully skilful replicas in made-up pieces have been imported by one or two of the smart hairdressers in New York. The bouffant pompadour has been entirely superseded by a much closer, smaller effect, which is far more natural and affords a welcome relief after the huge, artificial outline of the now passé style. The necessity for lightness is thoroughly considered in the new pieces, and this new style offers a promising outlook for the future growth of hair which has been seriously hurt by the prevalent fashion of wearing quantities of false hair. To the latter fad can be directly attributed the falling off in luxuriance of growth so widely commented upon of late, for to be healthy the scalp requires a great deal of air, and cannot without injury be covered up with heavy, artificial pieces.

READY-TO-WEAR COIFFURES

Least weighty of these new imported pieces is a simple coiffure showing a middle part skilfully hidden by the hair which is worked in on a delicate net about two inches wide. This reaches from the middle of the forehead nearly to the crown of the head. On this one, small, light piece of net the whole coiffure is worked, so there are no steels to wear on the scalp and no heating foundation to sap away its health. The hair is very wavy and can be pulled into a soft puff on the forehead, down over the ears and swept up into a loose knot at the back, where more hair meets it from the same foundation. This piece costs $25, and is one of the best shown this season.

On a little more elaborate scale, but still extremely light, is another parted piece which has a great deal fuller, more fluffy effect, and is exceedingly becoming. A few light curls fall on the forehead at the part, which may be in the middle or on the side, as preferred; long hair covers the back and is drawn into a knot at the nape of the neck. Two beautifully arranged, curly strands of hair on each side can be arranged in a really lovely coiffure, one brought low over the ears and another which comes from beneath this and is gathered in the knot at the back. A short, narrow foundation is all that is required to hold this pretty piece, for which $30 or $35 is asked, according to the shade.

NEW COIFFURE COMBS

The new combs for the hair include two thin, light side combs of shell and a heavy one with five widely separated teeth for the back. The latter have a twisted rope top or merely a rounded bar. These are worn slant-wise in the knot of hair at the nape of the neck to hold it close to the head and sometimes divide it in the center. The prices of these real shell combs range from $3 to $5.

Less expensive pins to hold the "cascade" or old-time "French twist" have six, strong, thick teeth topped by heavy bands of imitation shell or amber that extend an inch beyond the last tooth. When placed on the left side of the "cascade," they not only pin the twist fast, but hold the hair neatly and closely to the head. Price, $1.50. Smaller, six-tooth combs in either shell or amber cost 75 cents or $1 apiece. One style shows curly teeth topped by a curved piece of shell. Another, rather larger, has firm, straight teeth and a narrow finishing band of shell. Well-made pins with three long prongs and an overlapping piece of shell at the top sell for 75 cents a pair. A set of two pins and a barrette sells for $2. The pins are finished at the top by a bow-knot and the barrette shows the same design.

AN OLD REMEDY UNDER A NEW NAME

Although crude oil has long been recognized as one of the best tonics for thin or falling hair, the fastidious woman hesitates to use it, in spite of its regenerative qualities, on account of its greasy qualities and unpleasant smell. A new hair tonic has, however, just been put up which is made of petroleum, refined and almost odorless, and quinine. It is of a deep amber color, and has a clean, wholesome smell. Although it contains absolutely no alcohol, it evaporates so quickly that the most delicate hat may be put on immediately after using with no fear of its getting soiled or greasy. It is put up in 25 and 50-cent bottles, topped by a drop stopper.

TOILET NOVELTIES

Among the latest novelties is shown a perfume holder which is about double the circumference of an ordinary pencil and four or five inches long. In this bottle enough perfume can be carried for a short journey, for it is small enough to slip into a wrist bag. The receptacle is of the white substance that so closely resembles ivory, and the pretty little screw stoppers are of French gilt. Price, 75 cents.

Urn-shaped, silver-covered glass jars filled with colored salts are the mode now, and are used in drawing-rooms as well as in boudoirs and bedrooms. They impart a delightful freshness to the atmosphere. Prices of these jars range in the neighborhood of $7. Also new is a delightfully perfumed talcum at $1 a box. This comes from one of the most famous French perfumers.

Bathroom scales without visible weights, and registering by means of a clock-shaped arrangement at the side are being purchased in preference to the old, bulky kind by those who live in more or less restricted quarters, as they take up scarcely any room and can be pushed into a very small space. The registering disk lifts out from the side when the instrument is in use and the weight is in plain sight, but is pushed back against the side when the user steps off the scales. Like most bathroom accessories, these come in a white enamel finish and are not at all unsightly. Price, $8.

WHEN TRAVELING

Travelers' conveniences always multiply during the autumn days, so many beautiful necessities are now appearing. A handsome nickel case holding scissors, thimble, tiny case of needles, and three small bobbins of thread tucked neatly into a velvet lining is having a great success at one of the smart English specialty shops. It takes up so little room that it could be slipped into the pocket. Price, $2.75.

Hot water bags covered with soft sateen in solid colors are made to fold up and slip into fine English morocco cases. Rubber air cushions for travelers are very handsome in their silk covers and beautifully made leather cases. Every detail is developed carefully; the seams are firmly joined, and strongly made screw stoppers guard against leakage of water or air. The hot water bags in morocco of any color are priced at $7.25; in pigskin at $7.75. The air cushions in cases of red, green, purple or blue morocco cost $7.50 each; in pigskin, $8.

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View of the Reception Room

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One of the Treatment Rooms

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GANESH EASTERN MUSCLE DEVELOPING OIL
$5.00, $2.50, $1.00 per bottle

Nearest to the natural oils of the skin ever produced; reaches and nourishes the muscles and tissues, removing lines and filling out hollows.

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$5.00, $2.00, 75c per bottle

A splendid face tonic; strengthens the skin and enables it to withstand hot rooms and cold winds. A remedy for loose and flabby skins and puffiness under the eyes; also closes the pores and makes the skin firm and white.

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For roughened skins and chapped hands; excellent for sensitive skins.

GANESH LILY SULPHUR LOTION
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Improves and whitens the skin, making it smooth and fine; may be used as a liquid powder; three colors: pink, cream and white.

The Ganesh Toilet Preparations, known by the little Hindoo God of Wisdom, "Ganesh," are used in the Ganesh Treatments and are mailed to all parts of the world for those who wish to treat themselves at home. Explicit instructions are sent with each preparation to insure the greatest benefit from its use. Some of the preparations and appliances are described here. A fuller price-list will be mailed on request.

The Ganesh Facial Treatments merit the consideration of every woman who is desirous of having a natural, clear, fresh complexion, a smooth, delicate texture of the skin and a youthful, unlined countenance. The Ganesh Treatments are uniformly successful and their superiority is unrivalled despite the attempts of imitators, as will be testified to by many ladies who have found them efficacious after experiencing disappointing results elsewhere. At the Salon, Facial Treatments cost $2.50. Courses by individual arrangement. Treatments given at residences at short notice.

"How to Retain and Restore Youthful Beauty of Face and Form," a printed lecture by Eleanor Adair, will be mailed on request.

PATENT GANESH CHIN STRAP
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Worn during the night, will tend to reduce and finally eliminate the most pronounced double chin; restores a youthful contour to chin and neck; keeps mouth closed during sleep and prevents snoring.

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For removing lines on forehead and corners of eyes; good for neuralgia and insomnia.

GANESH REDUCING STRAP
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For reducing the figure below the waist and preserving a youthful contour; in medicated rubber and medicated silk elastic.

GANESH BEAUTY BOXES
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Contain the Ganesh Toilet Preparations in generous size bottles and jars, ready for use in the boudoir, or compact and convenient to take when traveling. In three sizes at the above prices.

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Our Best Models in Black Reproduced in White

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MOURNING AS IT SHOULD BE WORN

The Canons of Good Form Require That the Wearing of Mourning be Governed by Definite and Accepted Customs

IF mourning is to be worn at all, it should be worn properly. The periods should be clearly understood, for too often the dressmaker and the milliner are the individuals who set the standard, and their advice is not always infallible. Eccentricity is inadmissible, and although often advised, frills and furbelows are entirely out of place. Everything should be severely plain in style, but the materials selected should be of the best quality. Cheap fabrics look tawdry in black and soon assume a greenish tint that renders them utterly hopeless.

THE ESTABLISHED PERIODS

The periods prescribed by our mourning fashions are fixed, but they may be lengthened, of course, by individual preference. Naturally, the widow's mourning is the deepest, and forms the unit of comparison. Formerly, the outward expression of her grief meant complete retirement and the most obtrusive black costuming. Much of this has been eliminated by common sense, so that now we are able to formulate a standard. Although it is quite proper for the widow to lay aside her crape veils and crape-trimmed gowns at the end of one year if she so prefer, many continue to wear them for two years; for the first six months the veil is hung over the face. The present criterion definitely established for this country and reduced to its lowest terms, is as follows:

For a parent or husband, deep mourning for one year—that is, English crape millinery with the draped veil and the crape-bordered Brussels net lace veil, and crape-trimmed costumes. For the following six months second mourning is prescribed. This means the admission of white to the millinery, and the removal of all evidence of black crape from the garments. The latter half of the second year, another change occurs, known as "going out" of mourning. It should be understood that this period includes the wearing of black and white and lavender in equal proportion—not purple nor gray, but lavender. Gray, contrary to general belief, is in no sense mourning, except in English Court circles.

FOR OTHER RELATIONS

For a daughter or son, a sister or brother, the conditions are much the same, although less rigid as to crape—one year or six months for crape, six months for second mourning, and six months for "going out." In the case of young women, and especially of a married woman living away from home with a family of her own, the period may be shortened to six months for deep mourning, three months for second mourning, and three months for "going out."

For grandparents, an aunt or uncle, the period is entirely optional. If crape be worn at all it need only be worn for three months, but the wearing of black modified by white hat facings and white collars and cuffs should be continued for six months or a year. The custom of wearing complimentary mourning, say for a period of thirty days or more after the loss of a relative or friend, does not obtain in this country as in England and in Europe generally.

There is no more beautiful fabric than black English crape, and now that the threads are waterproofed before being woven, it can be readily freshened; in fact, it may be safely ironed without detriment to its crinkle, under a wet cloth over a "looney"—the soft pad used by tailors. As there is a right and wrong side to crape, it is important to know that when the crimp runs from left to right, the crape is on its right side. There are two finishes to this English crape: the English finish, which is bright and crisp, and most adaptable for dresses and smooth surfaces, and the French finish, which is dull and soft and lighter of weight, and is preferred for veils. The white English crape, just now coming into vogue for many purposes, is twice as expensive as the black because of the difficulties of its manufacture.

CONCERNING MOURNING VEILS

The finished crape veils are now procurable in many beautiful styles and with invisible hems, but many women object to crape, except for a widow's mourning veil, and wear in its place the veil of Brussels net, with a crape border two inches deep all around, or the transparent silk veil with a heavier woven border. The length of all mourning, draped veils has been curtailed to sensible dimensions, so that they are now worn without fear of headaches. Some of the newest crape veils are finished with a two-inch applied hem, and a novelty is shown in a flat fold added inside of the border hem. Where the border is not applied, the hem at the end is usually five inches deep. While the long crape veil is worn, the crape-bordered, Brussels net face veil is *de rigueur*, and when mourning silk hats are adopted, grosgrain ribbon in various depths is the proper border for the face veils.

DRAPING THE VEIL

Only very elderly women now adhere to the coronet bonnet with the round, crape-bordered face veil; nearly everyone has adopted a round toque, with a shelving inside brim, which sets well down on the head and is trimmed with tubular folds of crape around the outside circle. This is not only adaptable to the long veil, but also to the face veil, and is equally satisfactory for the silk hat faced with white which is worn for second mourning. The method of adjusting the mourning veils with dull-headed pins is conventional, but the new "cascade" style is charming. For this the veil must be square; it is caught by one point at the front of the toque crown, and its natural folds are pinned in a jabot falling down the two sides at the back. This draping is also used on large-brimmed crape hats; the veil is carried across the brim and crown to fall over the left shoulder; but this is not a style to be commended.

FIRST AND SECOND MOURNING HATS

In first mourning when a veil is not draped on the hat, the hat should be of a plain, black felt, trimmed with crape folds, loops, or wings. In second mourning, the dull silk hats with white facings are trimmed with wings, breasts, and uncut velvet, bows of grosgrain ribbon, and even sometimes, black paradise plumes; but under no circum-

(*Continued on page* 102)

Lane Bryant

25 WEST 38th STREET (near Fifth Ave.) **NEW YORK**

Largest Maker and Retailer of Dress and Negligee for Women and Misses

Our appeal to the well dressed is based upon the superior advantages we offer in direct sales from maker to wearer. A large assortment of exclusive models ready for immediate wear gives quick service for hurried buyers combined with individuality of style; making to measure at the same price we can fill the wants of the most critical with equal assurance.

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with the most correct lines for the present modes yet affording extreme comfort and ease at every movement. $4.75 up

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It contains many novel designs in every style, from the simplest models for the ingenue to the most elegant creation for evening and dress wear.

2509. A charming suit combining velvet and broadcloth, for maternity wear, with loose coat and skirt which allows for expansion. May be had of all cloth or all velvet. $62.50

25 West 38th St. **Lane Bryant** New York

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Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms

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Let us send you the famous

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The Medici Collar

Slater

TRADE MARK

Women's Tailored Collars

The Medici collar is embroidered and laundered, has a velvet band attached with smartly tailored bow in back. Black and colors.

Price 50 cents

Ask for "Slater" collars when shopping.

Slater, Apple & Co.
28 E. 22nd Street, New York

MOURNING AS IT SHOULD BE WORN

(*Continued from page* 100)

stances are ostrich feathers and black velvet ever permissible for any sort of mourning.

COSTUME MATERIALS

The wardrobe necessities include a severely tailored suit for morning wear of serge, éponge, zibeline, or broadcloth; a handsomer one for afternoon of velours de laine or corded velour, or more usually of wide-wale Bedford cord; an afternoon costume of dull silk of some sort—crêpe, corded or armure charmeuse (lovely lusterless fabrics), crêpe de Chine, or crêpe Imperial, the under side of either crêpe meteor or satin charmeuse, and cachemire de soie or satin velouté; and one or more dinner gowns of black chiffon, grenadine, or marquisette, over silk. Then for the home frocks, lansdowne, tamise, Henrietta, or Melrose make admirable backgrounds for the crape trimming, and drape exquisitely.

AND THEIR TRIMMINGS

Crape trimmings are used on these dull silk frocks until the period of deep mourning expires, and then are replaced by bandings or motifs of matt jet, or the newer ribbazine trimming—an embroidery of narrow silk tape on net. Sparkling jet is only appropriate when one is going out of mourning. Hemstitching, tucking, and fagoting are the self-trimmings utilized in developing blouses for first mourning. For very young women, these blouses are designed with collarless necks; round Dutch collars made of white English crape with a set-on self border are worn with them.

When all-black is not becoming so close to the face, collars and cuffs of white crape are smart. Turnovers and deep mourning cuffs of this have replaced in a measure those of sheer organdie which were so long the correct style. Another passé fashion is the use of deep, black borders on handkerchiefs. A row of embroidered black dots around the edge or a black monogram is far smarter, but a sheer, all-white handkerchief is appropriate under all circumstances. Ostentatious black borders on stationery, likewise, have been displaced by others less striking.

PROPER FURS AND JEWELRY

The fur scarfs and muffs prescribed for mourning are lynx, Persian lamb, broadtail, and Alaska fox; while for coats the choice is restricted to broadtail, caracul, Siberian pony, and Persian lamb—although the latter has lost much of its favor, except with elderly women. Before furs are needed, crape neck-pieces lined with silk and finished with crape ball-fringe are worn, and broadtail is handsomely combined with crape, both for scarfs and muffs.

To the woman who would be well-dressed in her first mourning, it is hardly necessary to insist that no jewelry except a dull-jet brooch or chain is admissible. Her rings (except for the wedding ring) are laid aside, and even the strand of pearls and pearl earrings, long permitted, are now seldom worn except for all-white mourning. If it is necessary to wear a watch, it must be concealed, so that only the narrow black ribbon with its dull jet clasp is seen. Chain bags of black metal, brooches and hat-pins with the crape markings, belt-buckles and chains, must all show the dull finish; even gun-metal ornaments, which are sometimes worn, may be reserved appropriately for second mourning; the umbrella handle must be of ebony.

GLOVES, SHOES, AND HOSIERY

Gloves of black suède are advised for the first period. These are usually chosen in the two-button or short mousquetaire length, because sleeves are now long. For informal wear, a heavy quality with the piqué stitching is suitable. Many women prefer the glacé kid gloves in dull finish for even first mourning, but properly they should be adopted only during the period of second mourning.

In her footwear, also, the woman of taste exercises the most discriminating choice. Her walking boots, pumps, and ties are all selected from the dull-finished leathers, and her house slippers are of suède, with buckles preferably of self material or black metal; those of gun-metal are reserved for lighter mourning. In hosiery, the same rule of the plain and inconspicuous obtains.

ALL-WHITE MOURNING

All-white mourning is as formal as all-black and has many adherents. For such attire to be successful there must be perfect harmony of tone throughout—dead-white with no element of cream-color. White cachemire de soie, crêpe charmeuse, armure charmeuse, or Imperial crêpe, are exquisite costume fabrics to combine with white crape trimmings and an accordion-plaited skirt of white chiffon cloth. The white shoes, white silk hosiery, and white suède gloves must all correspond in tone.

A pretty model for a house frock in all-white mourning is made of white corded charmeuse (an exquisite, lusterless fabric with lengthwise cords) in the prelate style. It is closed from the collarless neck to the hem with small, white silk, bullet buttons. A white silk cable cord encircles the waist and ends in front with a stiff upholstery tassel; a similar but smaller tassel closes the round Dutch collar of white crape. A severely plain coat-and-skirt costume is made of the dead-white Bedford cord with buttons covered with the same material as the trimming.

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A PAINTER OF PEASANT MADONNAS

An American Woman Who Paints in Many Genres but Excels in the Portrayal of French Peasant Mothers and Children

IN a beautiful studio in Paris overlooking the Luxembourg Gardens has lived for eighteen years one of the most successful American women artists, Elizabeth Nourse. She is a descendant of an old Huguenot family that settled in Massachusetts three hundred years ago, and is proud of the fact that one of her ancestors was hanged as a witch.

She was born in Cincinnati, Ohio, and first studied in the art school of that city. In 1887 she went with her sister to Paris, the Mecca of the art student. After three months' study in Julian's atelier, her instructors advised her to take a studio, and there develop her style unhampered by academic training. The following year she sent to the Salon a picture which was accepted and hung on the line. Since then her work has been exhibited regularly in both the New and the Old World. In 1895 she was elected Associate, and, in 1901, member of the Société Nationale des Beaux Arts.

MISS NOURSE'S VERSATILITY

Miss Nourse does not confine herself to one kind of subject, but paints whatever appeals to her sense of the picturesque—interiors, flowers, still-life, and portraits. She is best known, however, for her tender and faithful portrayal of mothers and children. Her models are usually peasants, and her paintings of these simple folk are characterized by a rare combination of masculine strength and feminine sympathy. She finds her subjects not only in France, but in Russia, Austria, Holland, Italy, Spain, and Algeria. Her favorite medium is oil, but her water-colors and pastels are marvels of delicacy and charm.

Cincinnati has been rejoicing over the recent purchase of her painting "The Closed Blinds," for the Luxembourg Gallery. This honor is proof of the high esteem in which her work is held abroad. While painting in Haute Alsace, Miss Nourse found the white-walled interior seen in "The Closed Blinds" in a hunting lodge belonging to the Marquis du Roys. In the picture, the light pours through the shutters on the left and falls on the figure of a woman standing by a bureau, reading. A mirror above the bureau reflects the window and the upper part of the woman's figure. The golden tones in the white walls and the play of light in the reflections make the painting a glorification of light and shadow. It is a work that easily holds its own among the thirty-three works by American men in that section of the gallery.

The profound emotion which underlies all her works is restrained by her deep regard for truth and a vigorous technique. She reduces the elements of painting to their simplest terms, and this perhaps explains the energy of her drawing and her brilliant coloring.

PEASANT MADONNAS

Miss Nourse is interested in her peasant models for their own sake, and she often provides them with the material comforts of life. Her sympathy is especially for the children of the poor. One of her most touching pictures of a mother and child shows the woman's face, somewhat austere in feature under her quaint cap, shining with tenderness as she presses her cheek to that of the child in her arms. The strength of her hand contrasting with the helpless hands of the child are exquisitely drawn.

Miss Nourse is a realist in that she paints her subjects in their own environment and watches for the interesting moments of their daily life. But she is an idealist in her perception of the poetry and beauty that underlie life.

Miss Nourse wonderfully interprets the passion of mother love in the strong French peasant women, and the appealing helplessness of childhood

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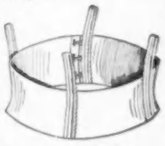

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In Late November Paris Will Be Showing the Same Shapes as These Reginas

WE AMERICANS talk a lot about Paris and some believe all style originates there—that we merely pattern and copy. We usually talk of that which we know least about—fashion writers and magazines play up Paris because it puts a glamour on their work and their publications. The truth is that Paris is very late about declaring styles; Paris will be wearing the hats Paris decrees long after America has decided upon her own fashions. Look at the Regina hats above and then watch Paris fashions in late November—the outcome will be a revelation and sensational. We have been too crowded to take on new customers out are in position now to fill orders for patterns. We urge the readers of VOGUE to ask for Regina hats. Beautiful fur and feather effects like the above picture shows may be had at $35 to $75. With a Paris label to pay for, the price would easily be $60 to $150. You should find Regina hats at the best shop in your city.

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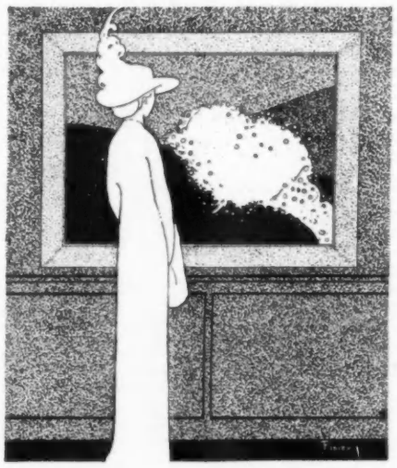

ART IMPRESSIONS

JOSEPH PENNELL'S etchings and lithographs of the Panama Canal shown at Keppel's Gallery from September 19th to October 12th, have excited great admiration and wonder—wonder that Mr. Pennell, an artist, could go down to the Isthmus and by some amazing *tour de force* return with prints that would strike envy to the hearts of able technical draughtsmen. He has, moreover, made intelligible to the ordinary mortal the chaotic mass of constructive details that are complex to a point almost beyond understanding.

These twenty-seven prints of the Canal work show him to be, above all else, sane, logical, and practical. He has seen this "Wonder of Work" with vision so finely discerning that it inclines almost to be too generally comprehensive. This may be considered by some to be a fault in his work, a mistake in judgment, as in the case of the narrator who involves the point of his story in a too intricate quantity of incident. But Pennell, on the other hand, never loses sight of the idea that he wishes to convey, and in pursuance of which he arranges his lights and darks with an admirable simplicity of design, and expresses in his methods the spirit in which the Isthmian work, with all of its technical difficulties, is carried on, and, indeed, made possible, by system and order.

The exhibition was arranged so that the prints were seen in the order in which they had been drawn. No. 1 of the catalogue was a view of Colon, where the workmen sleep and spend their spare moments. After that came pictures of the "Administration Building," "French Canal and American Cranes," and the "Approach to Gatun Lock" where the depiction of the actual work begins. "The End of Day" portrayed a scene that invited lingering attention; it shows the workmen slowly wending their way homeward after the toil of the day is done. The whistle, as Mr. Pennell explains in the catalogue, had just sent its happy message shrieking into the air when the artist's materials were ready for the sketch. The composition centers about the figures of several workmen who are being pulled up from the bottom of Gatun Lock on a chain, a black writhing mass silhouetted against a light sky.

"SLEDGEHAMMER" TECHNIQUE

Etchings to the number of forty by the English painter-etcher, Frank Brangwyn, are shown at the Kraushaar Gallery. Many of these, such as the "Crucifixion," are from recent plates. There is a wide divergence of subject but a narrow limit of treatment. Brangwyn symbolizes somewhat the man who would go about the world doing every kind of carpentering with the same tools. Other carpenters, to continue the parallel, seek in their kits for sledgehammer, saw, or file, and put each implement to the use for which it was devised. Brangwyn employs but one instrument, and that is a sledgehammer. With it he has constructed the picture of the "Crucifixion" with much the same smashing force that he finds essential, for example, to the rendering of the "Cannon Street Railway Bridge." The latter print and the earlier plate, "Old Hammersmith," possess a wealth of unusual color; they are among the best works from his needle, as is likewise the "Mosque at Constantinople." The Mosque print, indeed, is one of those which proves that mystery is never lent to color with a bass drum or, shall we say again, with the honest blows of a sledgehammer.

ETCHINGS OF VALUE

Hedley Fitton and Axel Herman Haig showed etchings at the Knoedler Galleries from September 7th to October 5th. In the work of either of these men one finds immediately a master of the medium—a good, and at times even a great, craftsman. Fitton is the more interesting of the two. He renders an impression directly and concisely. He has time, but not too much time, to spare for minor details. By means of a contrast of mysterious shadow and radiant light, an unexpectedly graceful detail or a large expanse of untouched surface, he creates a vital impression of the activity of life. Buildings may tell stories as well as books, and those in Fitton's etchings are chapters in the history of their streets.

AT THE GALLERIES

At the Kleinberger Galleries are to be seen pictures by the Dutch, Flemish, and Italian Primitives, as well as by the later masters of these countries. In the main gallery now hangs Van Goyen's "The Old Château," one of the finest canvases from the brush of this master to be seen in America. In the same gallery are also shown Van Dyck's "Donna Polyxena Espinola," a woman in a rich black gown of graceful folds, and Ruben's "Woman Taken in Adultery."

Extensive alterations are being made at the American Art Galleries. The preserves of the old Bartholdi Hotel have been poached upon for a new entrance which is to be of marble, and also for a new gallery to be used exclusively for the display and sale of books, prints, and manuscripts. The first exhibition of the season arranged by Mr. Christian Brinton at these galleries will be that of the Scandinavian Painters.

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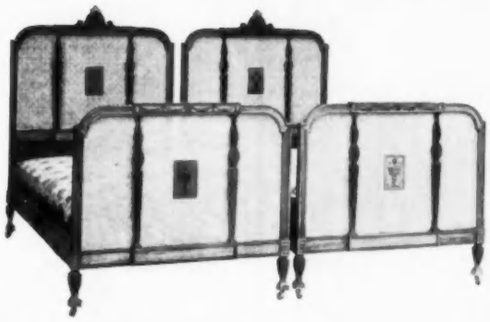

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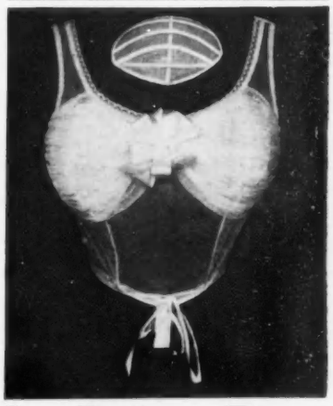

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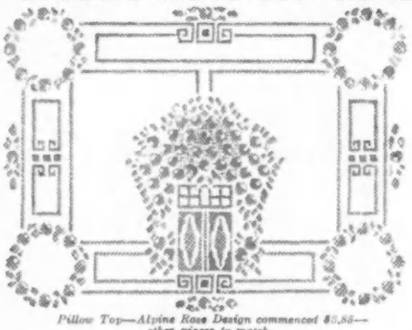

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Made to order—to exactly match the color scheme of any room

"You select the color—we'll make the rug" Any width—seamless up to 16 feet. Any length. Any color tone—soft and subdued, or bright and striking. Original, individual, artistic, dignified. Pure wool or camel's hair, expertly woven at short notice. Write for color card. Order through your furnisher.

Thread & Thrum Workshop Auburn, New York

If you are thinking of Furs; sit right down and send a postal to the Alaska Fur Company, 1223 Market St. Philadelphia, for their beautiful new Free catalog. This year you can buy furs for about a third less than formerly

COMPARISON INVITED
of Style Quality and PRICE

Elite

EVENING
DINNER
and RECEPTION
GOWNS

66 WEST 38th ST. NEW YORK

Telephone 1827 Greeley

THIS MONTH SPECIAL

In all the seasons most fashionable materials. Reproductions of famous Parisian models and the original creations of New York's foremost designers. We give Fifth Avenue style, plus individual distinction, at one-third Fifth Avenue prices.

French Serges for Street and Outdoor Wear $12.50 up. *Values $25 up*
Worsted E-Ponge, Walking and Auto Touring Gowns $16.50 up. *Value $30 up*

ACROSS *the* COUNTERS

WHAT child does not love to have playthings in the tub when taking a bath? Mindful of this, a clever woman, who specializes in children's things, is selling celluloid dolls, dressed entirely in crocheted garments, that can be played with in the bath tub every day, and after being shaken and hung up to dry, are as fresh and good as new. The crocheted garments may be had in any color, although pink and white, or blue and white, in combination, are the most popular. Drawers, petticoat, and dress are all in one piece and are crocheted in various styles. A cap, socks, and a tiny sachet bag slung over the arm, complete the costume. A doll standing seven inches high costs $2, while one that is smaller and more simply dressed is priced at $1.

FOR THE LITTLE BABY

This same shop also carries an excellent stock of novelties in infants' and small children's clothing, things that make practical gifts for the newly arrived baby. A pad made of two pieces of crash toweling is very useful either for the cradle or the lap. Three edges of the pad are crocheted together with colored silk, and a ribbon is run through, while the crocheted edge of the fourth side is left open for a square of stork sheeting. The price is $1.25. A similar pad may be had of crocheted mercerized cotton for $2.50. Still more expensive and very good-looking is a pad made of heavy embroidered linen with a scalloped edge. This costs $3.75; an extra charge is made for an initial or monogram, for which a space is left in the center.

A simple and dainty nightingale that costs $2.25, is made of a square of white cachemire lined with pink or blue silk. The edges are finished by fine feather-stitching. A piece of elastic run through a narrow casing gathers one rounded corner of the square into a hood; another piece of elastic holds a row of gathers which may be adjusted to fit the baby's head.

For the child who has outgrown socks but is not yet ready for shoes are made slippers knitted of mercerized cotton, fashioned exactly on the model of the little leather slippers. A tiny bow of white ribbon imitates the bow or buckle of kid, and a slender, knitted strap buttons around the ankle. Price, $1.

MODERATE PRICED TEXTILES

A well-known house that makes a specialty of the latest fads and novelties in textiles carries a remarkably fine assortment of woollen goods, sponged, shrunken and ready for immediate use. The prices are moderate. To insure perfect satisfaction, the purchaser may send for samples.

A two-toned, English diagonal whipcord at $2.50 a yard comes in many combinations of color, including an admirable wistaria and black. The popular diagonal stripes may be found in whipcords, cheviots, worsteds, and serges from $2.50 a yard down to the inexpensive black and Oxford mixture, forty-two inches wide, at 85 cents a yard. Especially good in value are the imported cheviots, fifty-four inches wide, at $2 a yard. Some of these are diagonal, and some straight weaves, with a fine lustrous finish, and may be had in shades of seaweed, taupe, violet, ash, amethyst, and navy blue.

There are ratines in many varieties and prices. The cotton ratine in white and écru is $1.50 a yard; the wool, of medium weight, in navy blue, black, and brown, costs $1.75. A newer and more open-meshed ratine comes in two-toned effects for $2.75; the colors are black combined with blue, green, wine-color, and golden brown. Then there is a heavy ratine in black and navy blue, priced at only $2.50 a yard. The most noteworthy coatings are the double-faced or two-toned effects, in plaid, striped or plain materials. A cocoa-colored diagonal coating somewhat light in weight is lined with a rich golden brown; it is fifty-four inches wide, and sells for $1.50. A diagonal cheviot especially designed for motor wraps and combining warmth and lightness of weight, costs $2.50 a yard and comes in three mixtures, Oxford, brown, and navy blue and black.

SUPPLANTING THE UNSIGHTLY NAIL

A substitute for the familiar thumb-tack is a fine steel point with a glass head or handle, which may be pushed in just as a thumb-tack, and pulled out with greater ease. This pin is made in two sizes, in boxes holding six and costing 10 cents. Their uses are manifold, such as the hanging of small pictures, calendars, and photographs, or pinning draperies, floral decorations, and so on. In the sewing-room it is excellent for pinning patterns to the cutting board.

For hanging heavier things, such as pictures, mirrors, and bookracks, the manufacturers of the glass-headed pins have made hangers which are both inconspicuous and convenient. A nail of special, tool-tempered steel has a long, tapering point, and a head just large enough to prevent its slipping through the hole of the gilded picture hook, so that when hammered into the wall only the hook is visible. They are made in two sizes: small hangers that will support a weight of twenty pounds sell at the rate of six for 10 cents; larger ones capable of holding a hundred pounds cost twice as much

LAMPS AND CANDLESTICKS

A relic of the days when electric lights were unknown is the so-called Harrican candle shade which was used as a protector for candles. In out-of-the-way country places which are often far from gas and electricity, this shade is a great convenience. The great globe of blown glass stands three feet high; it has a large opening at either end, and is slightly convex at the center, so that it may easily be slipped over any size candle and will protect it against draughts and insure a steady light. A plain model costs $10; decorated or engraved ones are priced from $15 to $20.

An excellent copy of a Chinese hanging lamp sold for $95 is of wood carved in imitation of bamboo and gilded in a subdued tone. It is an exact representation of the familiar pagoda, and is held suspended from the claws of a huge bird. The shape is hexagonal and its sides are framed by doors of engraved glass behind oriental lattices. Little bells hanging from the projecting eaves of the roof as well as from each apex of the base give a graceful effect.

PORCELAIN TABLE DECORATIONS

A charming set of white and gold porcelain flower holders is being shown by a well-known antique dealer. The set consists of a central urn, supported on a square base and surrounded by a ring of porcelain troughs for holding flowers; each hole is about two and one-half inches deep. As the porcelain is designed to represent an openwork railing decorated with wreaths of gold, tiny metal pans fit inside the troughs to hold the water. These five curved pieces may be fitted together to form a continuous ring, or may be placed at intervals near the outer edge of a round dinner table. A ram's head of white porcelain juts out conspicuously from the outside edge of each end, completing the Roman effect. Price, $55.

If you are not yet a regular reader of VOGUE, *page* **11** *will save you both time and money.*

Maison

JAQUELINE

"The Duchess of Devonshire," by Gainsborough

—And Hats

EVEN the hat of yesterday, so delicately expressed in this picture, cannot rival the charming reality of the hat of today.

MANY of our patrons who have found the expression of their personalities in the Jaqueline gown have hitherto been unable to find the proper head dress.

THE perfect hat is the complement of the perfect gown.

—Hence the Jaqueline Hat.

YOUR inspection of our new importations is warmly invited.

Furs—

Unusual, French importation. Leopard striped Seal, and the new Sable Squirrel.

20-22 E. 46th Street

New York

Opposite the Ritz-Carlton

Dessau

Broadway at 78th St., New York City

GOWNS :: SUITS :: BLOUSES

Originality and distinctiveness are evidenced throughout every gown, suit and blouse in our extensive assortment. Every new material and desirable shade is shown, and the styles include the best ideas of the most exclusive ateliers of Paris as well as the creations of our own skilful designers.

This simple frock is made in an exceptionally fine quality of Charmeuse and may be had in any shade. It is trimmed with hand-made buttons of self material; has a velvet girdle, and in the back is a draped sash. The collar is of a very dainty embroidered batiste.

This dress is much better in quality and style than the price would indicate.

$29.75

THERE'S an air of correct style, refined elegance and made-to-measure distinction in

THOMAS CORT
SHOES

Made by a strictly *Hand* process throughout—in selection of leathers—cutting—lasting—fitting—sewing.

As a result, a Thomas Cort Hand-Sewed Shoe never loses its stylish shape, its ease and comfort, no matter what strain is put to it in the wearing.

After wearing one pair of Thomas Cort fashionable foot-wear, you can never again be satisfied with Shoes of ordinary making.

In a wide range of fashionable models, for every possible occasion of Street, Dress and Sporting wear, at $8 to $15 the pair.

Write for Style Brochure

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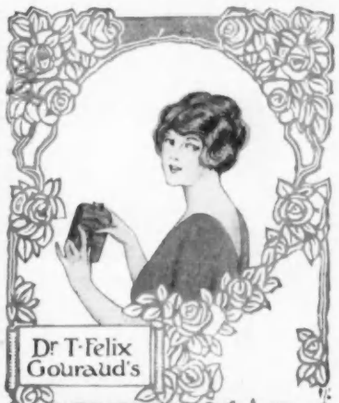

Dr T. Felix Gouraud's

ORIENTAL CREAM

"Sarah, you have experimented with cosmetics—or you are no true woman!"

So spoke one of Jane Austen's characters. The words ring true. We have all experimented. Year after year more of us make a first trial of

GOURAUD'S ORIENTAL CREAM

and thereafter make no further experiments! This wonderful beautifier removes Tan, Sunburn, Blemishes of all kinds, and leaves the skin delicately smooth and clear.

"Still the best of toilet preparations, as it is the most famous," writes a woman whose grandmother used Gouraud's Oriental Cream sixty-five years ago.

Experiment no longer! Pin your faith to Gouraud's Oriental Cream. Every good druggist and department store can supply you.

Price $1.50 the Bottle

A SOFT, VELVETY SPONGE

for applying Gouraud's Oriental Cream is necessary to secure the best results. Too much care cannot be taken to have a soft, firm sponge of close texture that will apply the cream smoothly and evenly.

Dr. T. Felix Gouraud's
ORIENTAL VELVET SPONGE

is especially imported from the Adriatic sponge-fisheries and represents the highest grade of sponge obtainable. Full directions for use come with the sponge, which is packed in a dust proof box ready for use. Price 50 cents each.

Send Ten Cents in Stamps for a Book of

GOURAUD'S ORIENTAL BEAUTY LEAVES

This charming little booklet of perfumed powder leaves may be slipped into the purse and is amazingly refreshing after exposure to wind, dust and dirt.

FERD. T. HOPKINS & SON, Proprietors
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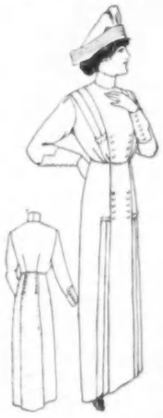
Announce their removal to

450 Fifth Avenue

Near 40th Street **New York**

and extend to you a cordial invitation to visit their new home where larger space will permit of many innovations

A LARGE number of new models are being shown—all of simple lines, excellent cut, and good workmanship. Only good materials are used, and the charges as usual are moderate. Each department is now under care of specialists—who are ready at all times to meet your requirements.



Ready-To-Wear

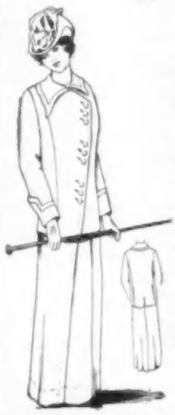
Uniforms (Colored) - $1.65 and up
" (White) - 2.75 and up
Aprons, Collars, Caps, etc.

Made to Order

Uniforms (colored) - $4.75 and up
" (white) - - 6.50 and up
Hats - - - - - - 10.50 and up
Bonnets - - - - 6.50 and up
Aprons - - - - - All prices

Tailoring Department

Of special interest to conservative women of taste.



Suits

Simple street suits, beautifully tailored—made to measure and fitted—in serges, mannish materials, tweeds, worsteds, mixtures, etc.
$40.00 to $65.00
Coats (serges) - $25.00 and up.
Coats (chinchilla double faced) $35.00 and up.

Tailored Waists

Made to order, with Robespierre collars
Linens, $3.50 and up
Satins, $7.50 and up
Cut and Fit Guaranteed

Send for Catalog B.

When You Were a Child

did you ever dress and undress a doll and feel disappointed when you found the clothes sewed to the body? Yes, you know you were.

The Spencer Doll

has clothes that button and unbutton—fitted and made as yours are. Just think—drawers, waist, flannel and white skirt, the little dress—all hand embroidered and lace trimmed. The coat—soft shepherd plaid, silk lined, velvet collar and cuffs. The dainty hat rests on a head of beautiful, curly hair. Real leather shoes, dear little stockings to match.

The doll is 21" high, movable limbs, real eyelashes over eyes that follow you all around the room, goes to sleep at your pleasure. The price of the one pictured here is $10.00 by mail. Others at $6.00 and $4.00.

Frances M. Spencer, 188 Grafton Ave., Newark, N. J.

COLORED LIVERIES *for* WOMEN SERVANTS

AMONG the many charming fashions which find their way to us from England and the Continent is the one of special liveries for women house servants. This fashion is by no means general here; in fact it is seen as yet only in the houses of the leading hostesses of three or four of the large eastern cities, but it is an innovation that will find favor with a great number of women who wish to add to the attractiveness of their ménage.

MILADY'S MAID

In well-appointed establishments abroad as much attention is paid to the liveries worn by the women servants as to those worn by the men. These liveries are as distinctive and the details as carefully considered, for in all large houses the rank of the servant and her respective duties are strictly defined, and it is well that the liveries should be as different as those of the butler, footman, and coachman. The lady's maid always wears a dress of soft black taffeta, made in the usual simple manner of a plaited blouse and plain skirt. The apron is of the taffeta without a bib and has a ruffle of silk which is edged with narrow, fine black lace. The lace-edged strings tie in the back. Or sometimes she wears an apron of sheer white muslin edged with narrow, fine Valenciennes lace. The turnover collar and cuffs are made of delicate embroidered muslin, hemstitched muslin, or organdy bands like those worn on mourning dresses. She does not wear a cap. For traveling or whenever she accompanies her mistress, she wears a plain suit of black cloth and a simple, small black hat.

THE PRETTY COLORED UNIFORM

The livery of the parlor maid (or waitress) for afternoon or evening is made of fine cachemire, Henrietta, or ladies' cloth in a dark shade of either violet, green, blue, or maroon, whichever happens to be the shade of the footman's livery. The blouse fastens in front with round, silver buttons smaller than those worn on the men's liveries. A dainty cap is worn of fluted muslin edged with lace about three inches long and an inch and a half wide, or a small, three-cornered cap of hemstitched muslin caught down by tiny rosettes of narrow black velvet ribbon. The parlor maid's apron should be made of muslin with straps over the shoulders and strings to tie in the back; it must be very simply trimmed, either hemstitched or with a fluted ruffle as an edging. The collar and cuffs worn with this livery are of hemstitched muslin and should never have lace, or embroidery, or any other sort of trimming upon them. In the morning the parlor maid should wear dresses made of soft cotton in solid, pale colors with a stiff linen collar and cuffs, and a cap consisting of a flat white muslin bow with hemstitched ends, or a small muslin butterfly bow, the size and shape arranged to suit her particular type of face and head.

OTHER MAID-SERVANTS

The chamber maid's livery can be made either of violet, dark blue, or gray cachemire. The cap is flat and small, and the collars and cuffs are of hemstitched muslin. Pointed cuffs of hemstitched muslin five inches deep and a short pointed apron of the same material are extremely smart. In the morning, however, like the parlor maid, she wears soft cotton gowns in pale colors, and a stiff collar and cuffs fastened by a simple brooch.

The nurses in English households wear a distinctive livery made of a soft white cotton material with a small rib, or sometimes a piqué. For the street they wear a gray cloth coat and skirt, and a small gray bonnet. In the photograph on page 39 of this issue a livery of this kind is worn by Lady Decies's nurse.

APRONS FROM ENGLAND

Two pretty aprons, intended for a lady's maid and a parlor maid, have just been imported from England. The first is made of an extremely fine French dotted muslin, the dots tiny and set close together. It is not gathered into a band but plaited so that it opens out like a fan at the bottom. The belt is a band of the material, two inches wide, and ties in the back. The short apron is edged with a narrow, sheer, dotted embroidery. The parlor maid's apron is made of thin book muslin, cut quite long. The edge is trimmed with a plain ruffle of muslin three inches deep. The bands over the shoulder and the strings have ruffles also. These ruffles are fluted and the whole effect is very dainty and unusual.

IN WOMEN'S ESTABLISHMENTS

In many establishments which are devoted exclusively to the use of women, such as women's clubs, tea-rooms, and so forth, the general appearance of the rooms and the attractiveness of the service would be immensely improved by the introduction of colored liveries for the maids. Perhaps, on the whole, the most effective and smartest livery for women observed by the writer in London recently at an exclusive woman's club in Dover street was one which was made of fine ladies' cloth in a beautiful shade of dark, hunter's green. It was trimmed with black braid and silver buttons and matched the liveries of the Commissionaire and the footman.

It is merely a question of time, when these colored liveries for women will be as much used in this country as they are in Europe. The idea is sensible, practical, artistic. One wearies of the eternal and monotonous black in which our maids are now dressed, and after having once seen smart and well-cut colored liveries, it is surprising that many more persons have not adopted the fashion in America. The liveries are not expensive—they cost no more than a good black one. The material is the same, the difference is only in color. Severe simplicity is the keynote of the livery, with excellence of cut, finish, and an harmonious color. Then good taste must be shown in the selection of the necessary accessories—the dainty caps, collar and cuffs, and the design and fineness of the apron.

HELEN VIVIAN LIGHTFOOT.

HEISEY'S

TRADE (H) MARK

GLASSWARE

Those who desire the very best in glassware, should insist upon having glassware bearing the (H) trade mark. The best glassware made, owing to its durability is always the cheapest. For crystal clearness and perfection of design

Heisey's (H) Glassware

is unsurpassed. Our book sent upon request, will tell you many interesting things about table glass and its use. Write for it.

A. H. Heisey & Co. Dept. 40 Newark, Ohio.

A Perfect Figure

You may have it by wearing the

"Perfect Contour Form"

IT is adjustable to any figure. It gives a permanent straight front and is attachable to any corset.

It improves the figure of every woman. Through various arrangements of the patented feature it can be adjusted to give the exact degree of roundness desired and is especially adapted for undeveloped figures. Is a simplified bust extender and brassiere. It dispenses with all ruffles, paddings, or anything heating to the body.

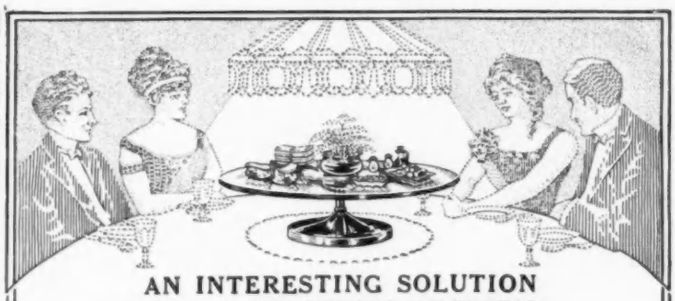
Built of good quality of batiste, handsomely trimmed. Sent on receipt of price, $1.00.

Chas. S. Pate, 874 Broadway, N. Y. City

Chas. Burke Foreign Odd Bits 12 W. 22d St., N. Y.

Fine China Open Stock Dinner Ware

Set of 8 Real Bisque figures $2, worth $8. Venus, Water Girl, Slave, Venus de Medici; Adeadeon Panther, in Frankfort, by Deuneker; Cupid and Psyche, by Canova; Boy Extracting Thorn, Three Graces, Faith, Hope and Charity.



AN INTERESTING SOLUTION OF A MOST VEXING PROBLEM

Your maid has left for the day.
You have a small party of friends coming for the evening.
You must serve the luncheon yourself.
Wouldn't it be delightful if it could be served even better than the maid could do it? — IT CAN.

Servette

The Ideal Table Servant

solves the servant problem perfectly. Revolves and passes everything on the table. Always ready and efficient. Serves all the meals. Makes a most attractive appearance and gives perfect service at all times. A handsome and useful companion in the parlor or den or on the side table at cards. The top is made of the finest French Plate Glass; the base, of classic design, is heavily nickel-plated and highly polished. Makes a different, attractive and useful Christmas, Wedding, Anniversary, or Birthday gift.

To enable you to appreciate the wonderful advantages and beauty of a Servette we will send one to you

On Ten Days' Free Trial

The regular price of Servette is $15.00. To all sending $10.00, we will ship Servette prepaid on ten days' free trial in accordance with our guarantee. This offer is limited.

GUARANTEE. Try it ten days — if not satisfied return at our expense and we will refund your money.

Atlantic City, N. J.

Gentlemen: Servette is a success. The servant problem is solved. All you require is a Servette. Shake hands with your waitress and bid her go, for the Servette will do her work, and do it without a murmur. IT WILL PAY FOR ITSELF IN A WEEK. The one we have is the silent member of our family.

Merrily yours,
Marshall P. Wilder.

Port Chester, N. Y.

Dear Sirs: Enclosed find check for Servette which I find splendid.

Madame Alla Nazimova.

Hubbard Woods, Ill.

Dear Sirs: Thank the man who invented Servetie, it is a joy three times a day.

Ada Ballenger.

When ordering state size of your dining table.

McGRAW MFG. CO. - 26 South Street, McGraw, N. Y.

Endorsed by Good Housekeeping Institute, Serial No. 469, also Marion H. Neil, Phila. School of Cookery

MEADOW-GOLD Butter, made from pure, rich pasteurized cream, is too sweet and delicious to permit it to be contaminated on its way from the creamery to your table. It is three times wrapped to keep in the delicate flavor and to keep out taints.

The trade mark seal and the familiar words MEADOW-GOLD BUTTER on the golden yellow package are your protection.

Dealers who handle Meadow-Gold Butter find that their trade grows steadily and surely. The uniform high quality and the fair price draw customers. Write for address of nearest distributing house.

MAKERS AND DISTRIBUTORS

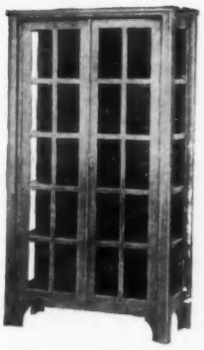
East of the Mississippi River
The Fox River Butter Company, Chicago, Ill.
West of the Mississippi River
Beatrice Creamery Company, Lincoln, Neb.
Distributing branches in principal cities

LEAVENS FURNITURE

¶ Repeated orders from satisfied customers and their frequent letters of commendation place Leavens' Made Furniture in a class by itself. It is furniture that meets every requirement of the particular purchaser. A large variety of styles, all good, and each purchaser's individual taste in finish, insure the measure of satisfaction that has resulted in a marked increase in sales during the past year.

¶ Leavens' Made Furniture is designed on the plain, simple lines that give style and character. It is strong but not clumsy. Each piece has individuality. An inspection of unfinished stock in our warerooms shows how good is the material, and how honestly it is built. It is finished to your order if so desired.

¶ A package of over two hundred prints and a color chart will show you possibilities for every room in your house. Send for them.



William Leavens & Co.
MANUFACTURERS
32 Canal St., Boston, Mass.

You Excite Curiosity

when you fail to answer your children's questions reasonably. You drive them to others for information when these questions concern the subject of sex, as they often will. You expose them to the danger of receiving unwholesome advice or instruction that points the way to youthful error and its consequences.

Because parents too often are unable to explain the truth as it should be, Dr. William Lee Howard has written four practical and commonsense books.

CONFIDENTIAL CHATS WITH BOYS
CONFIDENTIAL CHATS WITH GIRLS
FACTS FOR THE MARRIED
PLAIN FACTS ON SEX HYGIENE

You owe it to both your children and yourself to read these vital messages from one whose experiences prove their necessity and pre-eminently qualify him to write them. Order today. Tomorrow may be too late.

$1.00 postpaid. Set of four — $4.00

Descriptive pamphlets on request

Edward J. Clode, 156 Fifth Ave., New York

SPANGLES & EMB. MATERIALS.

YARNS **BEADS** FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids. JEWELS

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.

WHOLESALE & RETAIL

TAPPÉ, INC.

Modes

25 West 57th Street

(No other Store)

Herman L. Tappé, the originator of "Tappé," has severed all connections with his former establishment and opened a new shop under his own management at 25 West 57th Street, New York City

The H Shirt Waist

"Tailored to order"

EVEN distance cannot lend beauty and distinction to a factory-made waist, because its lack of style and its poor fit are as obvious as its inferior material and careless workmanship.

The J. V. H. waist has a stylish grace and perfect fit which only tailoring to individual measurements can insure. Personal supervision and extreme care in selecting only imported fabrics make the J. V. H. waist a thing of beauty and satisfaction to the wearer.

My guarantee goes with every waist, but there is nothing so assuring as a trial. Write for new Fall styles and measurement blanks.

Prices: $3.50 and upward

Julia V. Helmer

504B Snow Building, Syracuse, N.Y.

MINOR POINTS OF ENGLISH ETIQUETTE

THERE are several ways in which social etiquette in England differs from that in America, although many of the best American customs are derived from English usage—for instance, in regard to the English rules that govern visiting cards, calls, and invitations. The English girl has no separate visiting card of her own; her name is printed below that of her mother, or, if chaperoned at any time by some other relative or friend, her name is penciled under that of the person in whose charge she is for the time being.

WHEN CALLING

Calls and the leaving of cards are a part of the social ritual that must conform to the conventions and be observed implicitly. In making a call, a card is not sent in but is left in the hall on leaving the house. If the person upon whom the call is made should be out, the card is given to the servant; if the caller wishes it to be known that she has called personally, a corner of the card is turned up. If there should be more than one woman in the family, as, for instance, daughters who have made their début, a card is left for each. If the caller is married and is calling upon a woman whose husband is living, she leaves one of her own cards and two of her husband's.

CARD COURTESY

Where the husband is not occupied by any profession or business, as is so often the case in England, the wife does not leave her husband's card, for it is considered that he has leisure time to leave his own. When calling at a hotel, a card should be sent in to prevent confusion of names.

Cards are left as a courtesy call after any invitation to an entertainment, whether accepted or not, and this should be done as soon as possible after the event has taken place—certainly within a week. New arrivals in town or country who have letters of introduction from mutual friends, mail these letters with cards enclosed, and it is the duty of the recipients to make the first call. A formal call should last about twenty minutes, and be returned within a week.

It is permissible to send cards by post when returning thanks for inquiries after illness, or for letters of condolence when notifying people of a change of address, and when sending P. P. C. cards.

If one possesses more than one address, only that of the residence at the time of calling should appear on the card. The name of a club may be added, but more is not in good taste.

AS TO INVITATIONS

Invitations are replied to in much the same form of wording as that in which they are issued. The third person is always used for formal occasions, and the reply should follow the wording of the invitation as nearly as possible, repeating the event, day, date, and hour. Invitations should be answered as soon as possible, and in the case of a dinner, within twenty-four hours. If the invitation is less formal and in the shape of a note, the same form is observed in replying, and it is more tactful and courteous, when refusing an invitation, to reply with a note explaining the reason of refusal, instead of merely stating in the third person that "a previous engagement prevents." Correct spelling of names and addresses should be most carefully observed, as carelessness in this matter is discourteous.

ANSWERS TO CORRESPONDENTS

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to VOGUE.

(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

TO A. B. B.

WILL you please tell me whether or not it is necessary to acknowledge an invitation to a church wedding, and just what is correct to wear, both for myself and for my escort?

Ans.—It is not necessary to acknowledge an invitation to a church wedding unless it includes an invitation to the house as well.

When invited only to the church ceremony in the evening, it is quite correct to wear a hat and light dress if you so desire, but if invited to the reception you should wear a reception dress, which is décolleté.

The correct ladies' glove for formal evening wear, irrespective of the color of the gown, is a white glacé kid or white suède reaching to the bottom of the sleeve, whether that is above or below the elbow.

The correct dress for a man for an evening wedding is the regulation evening dress—white tie, high standing collar, white vest, white studs, etc.

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Dress is the chief factor in environment. And environment shapes, molds, colors and tints our lives. Wise dressing means poise, good taste, health, happiness and sweet content.

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The Illustration shows Straight line Seal-dyed Muskrat (Hudson Seal) coat $218.00. This coat also furnished in seal-dyed Coney $150.00 (Bust measure, hips, length of waist, height and weight required.)

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Ever thought of the greenhouse as a worry dispeller?
Out there in your yard it will be handy by.
First off, you will try your hand at growing strawberries, tomatoes, and melons, because the worries have taken away your appetite, and you have a notion these things, right straight from your own greenhouse garden, will taste like they used to down on the old farm. And they will, if you take a hand in their care like you used to in those worry-free days.
The next year, however, you will be dabbling in flowers and again you will think of the old farm and want stocks, snapdragons, canterbury bells, Sweet Williams, and all those old-timey, lovely flowers that our Mothers so cherished.
And the next year you will—but hold on, you can't do any of these things if you don't have the greenhouse. So the best thing for us to do is to get together and talk it over. As a sort of introduction let us send you our catalog.
After you have had a chance to look it over, write us the time and place it will be convenient to see us, and one of our representatives will be there. Send for the catalog to any one of our four offices nearest you.

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AN INDOOR-OUTDOOR SLEEPING ROOM

Where Fresh Air, Utter Repose, and a Garden, Perhaps, Compensate for the Lack of Decoration

STILL the vexing problem of the sleeping-room remains unsolved. Nowadays one is apt to feel that a sleeping porch is a necessity, yet in reality the ideal sleeping apartment need not be a porch. It may be under the house roof and still be a veritable open-air chamber, protected from rain and snow, but penetrated by breezes and sunshine. In fact this healthful bedroom is more nearly within reach than most people realize. As a rule when they find it too much trouble or too much expense to secure the much-coveted porch, they sigh and give up the whole matter.

But after all, the essentials of an ideal sleeping-room are few and simple. First, one side of the room ought to open out, preferably with casement windows; second, there should be opportunity for cross ventilation; and third, the room must not be so large as to tempt one to put in it clothes and the essentials of the dressing-room.

TWO SLEEPING CELLS

One happy plan is an arrangement by which two very small chambers flank a common dressing-room. So small are these two sleeping places that the visitor exclaims, "Why, these are nothing but cells!" As a matter of fact, each of them is but little more than the dimensions of a monk's cell. But what of that? They are big enough to hold the beds, and that is their purpose. And what is more, they are as large as "all outdoors" when the casements are flung wide. Moreover, they overhang a garden, the beauty and fragrance of which bring rest and pleasant dreams. Is this not better than all the bric-à-brac and fixings of a dressing-room, or even than rows of books "in red and black," such as Chaucer's pilgrim preferred at his "beddes hed"?

DECORATING THE CELL

Since the windows occupy only one side of the room, the question of decorating the three remaining sides presents itself. So many pretty designs in wall paper are available that it is hard to withstand their temptation. But more suitable is a soft, water-color tint on plaster, a neutral gray-green perhaps, or if the exposure is northerly, something a little warmer in tone. From the viewpoint of sanitation, too, the tinted wall is far superior to the papered one. Germs cannot collect on its surface as in paste and paper. Whatever woodwork there is, should be painted an ivory rather than a clear white. This plain wall may seem bare and desolate at first, but after awhile it will seem restful and quiet—just the sort of thing for a room which has no other purpose but to conduce to sleep.

In the curtains one may be permitted the luxury of pattern, and the fun of choosing from many lovely fabrics. The material should be such that it is appropriate for the bed covering, for the pillows, and also for a screen.

THREE PIECES OF FURNITURE

Here we touch on one of the few permissible articles of furniture besides the bed. The *raison d'être* for the screen is that hooks can be screwed into the wall behind it so that the bedding can be hung out here to ventilate during the day.

Most of us, if we would but confess it, have an uncomfortable feeling that our beds do not get sufficient airing. However, we give in to the long-established custom of making them up in the morning early, because we like to see our rooms in order. With a sleeping cell and a separate dressing-room there need be no question of such orderliness. Also this screen may be used at night to break the force of too strong a wind.

There may be just one more piece of house-furnishing in such a room—a warm, washable rug. As for any other belongings, do not hesitate; relegate them to some other nook or corner of the house. Utilize the dressing-room. It can hold all paraphernalia for dressing and can be as gay as desired. Clothing, even, must be banished. When one thinks what dust and microbes catch in the clothing during the day, it will be seen what a gain it is to hang it in some other part of the house than where one spends from eight to ten hours in sleep.

Such an arrangement as this provides an opportunity to live more nearly according to the hygienic principles advocated by modern scientists than one ordinarily enjoys. It is worth a trial, not only because of the health and freedom it will bring, but also because of the sheer charm of it.

Vogue's Final Offer

for the present season appears on page 11. For every "occasional reader" of Vogue it provides a convenient way to have Vogue sent regularly, and also to make a trial of Vogue patterns without extra cost. Do not lay down this copy of Vogue until you have read this offer.

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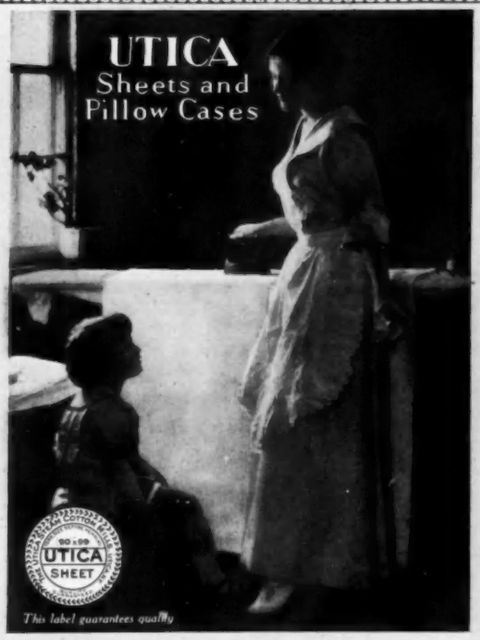

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SUPERVISED PLAYGROUNDS

The Public Playground, a Necessity of All Big Cities, Must Strike a Happy Medium Between License and Oppression

OUT of urban congestion in our big cities has grown the important movement for supervised public playgrounds. The ideal of those who favor strict supervision is not that of the village green with its free comradeship and spontaneous play, but rather a playground that is an extension of the public school system with its well supervised program.

Doubtless playgrounds are a necessity of the modern city. When inquiry was made at the meeting of an East Side boys' club as to the home of an absent member, one of his fellows volunteered, "I don't know where he lives, but I know where he stands." This expression is commonly used by these boys. They do not meet their friends in the dismal pigeonholes they call home, but on some convenient street corner where an awning or a doorway affords shelter from rain or snow. That is their "stand." For such boys there was, only a short time since, no playground but the street where games must be carried on at some peril to pedestrians and, on the part of the boys, with a wary eye out for that feared and hated person, the "cop."

THE MAKING OF A CRIMINAL

Many a boy's first lesson in law breaking has grown out of an innocent violation of city ordinances governing play in the public streets. His first arrest, mayhap, makes him a sort of hero in the eyes of his playmates, and, if he be a lad of spirit, he may soon take pride in his repeated clashes with authority. When he reaches that point he is well on the way to gang leadership, and if no wholesome influence intervene, he may in time develop into a young hoodlum, the companion of ruffians, possibly of thieves, and the tool of low politicians who protect him in his career of crime in return for services at the polls.

Public playgrounds afford some guarantee against the multiplication of such careers, and need not restrict the spontaneous activities and natural associations by which young folks are developed physically and mentally. Doubtless the urban playground demands the presence of some person representing authority in order that the weak shall be protected from the strong, and that games of evil influence shall not be played. The village green, wholesome as it generally is in its influence, has often been the scene of brutal tyranny and of gross obscenity. An urban playground, the resort of far larger crowds, would naturally be much more dangerous in case of the absence of supervision. These resorts must serve for children not only of all ages, but of both sexes. Adult authority must be present to guarantee fair play as between old and young, seemliness of conduct as between boys and girls, reasonable safety of life and limb, and general decency of deportment. No doubt something of free comradeship and spontaneous activity must be sacrificed for the sake of safety.

TOO MUCH PROTECTION

Those who are most active in the recent development of the playground movement contemplate, however, a far more strict and detailed supervision than is required for guaranteeing fair play, safety of life and limb, and seemliness of conduct. The program for supervised playgrounds in a certain semi-urban suburb, now for the first time attempting anything of the kind, provides for a daily afternoon session with opening exercises, half-hour periods of "free play," special games, a "good citizen patrol," taking out and putting away of play materials, and a formal dismissal at a stated hour. Saturday there are two sessions with the same minutiæ of regulation and a set entertainment occupying an hour and a half of the afternoon. Flags are to be awarded for well-ordered proceedings, and a record is to be kept of attendance, accidents, contests, games played and their results, materials on hand, and materials needed. In a word, the supervisors are to direct all the activities of the children.

Those who advocate this careful and detailed supervision of playgrounds urge for it the fact that many urban children have somehow missed the tradition of play which used to be the heritage of every child, and have no idea of what to do to amuse themselves. They argue that instruction in team play is especially needed because of the value such games have in teaching solidarity, social responsibility, service, and mutual aid. In other words, the play of children must be systematically supervised by paid adults in order that the selfish and dangerous human instinct of individualism shall be modified by altruism.

SOCIALISM VERSUS INDIVIDUALISM

Excellent as are some of the aims of such supervision of playgrounds, and necessary as some such supervision undoubtedly is, any person not obsessed by the socialistic idea can see at a glance how easily the thing may be overdone; and valuable as is the lesson of social service to be learned from some forms of play, it is not less precious than the free and spontaneous development of character fostered in children by unfettered activity. For two-thirds of the year children are under the eye of authority all morning at school, and under this system of strictly supervised public play their afternoons, too, must be subject to authority. Where is the opportunity for those long hours of free, open-air companionship, and spontaneous play, fraught, indeed, with some dangers both moral and physical, but absolutely necessary for the wholesome and natural development of the child?

Children need the watchful solicitude of parents and teachers, but quite as much they need the sense of freedom. The child that grows up with adult authority always at his elbow is likely to become either a docile sheep, or at the first opportunity, a social anarch. What must inevitably happen if the over-supervision of playgrounds is definitely established and continued, is a revolt upon the part of intelligent parents and the more individualistic young folks, and in consequence the deliberate neglect of the playgrounds for less convenient and safe places of amusement.

Those who are now furthering the playground movement must emphasize what is wholesome in supervision, and restrain their zeal within a reasonable discretion. The native instincts of childhood, and the inventive faculties called out by free and uncensored play are too precious to be sacrificed even for things so admirable as a higher sense of social obligation, and a stronger feeling of solidarity.

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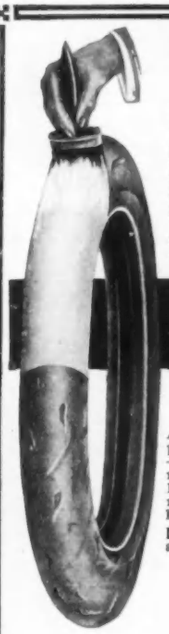

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Cost You Too Much

Not first cost but simply because you're not getting full wear out of them. Your tires are built to give you 100 per cent wear—you're not getting it. Barring accidents you get from 70 to 80 per cent actual wear out of your tires—the other 30 per cent to 20 per cent is wastage; lost to you through fabric decay.

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A Trial Can—Send 25c in stamps for a trial can—contains enough to Tirenew one tire. Apply it to your spare tire for its protection and appearance. Give dealer's name and address and state which color you want—tire gray or pure white.

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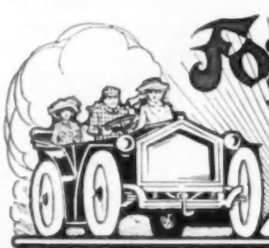

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S O C I E T Y

Died

NEW YORK

Berryman.—On Monday last, at Newport, R. I., Harriette Whitney Berryman, widow of Charles H. Berryman.

Bruce-Brown.—Suddenly, on October 1st at Milwaukee, David L. Bruce-Brown.

Low.—On September 25th, Abbott Augustus Low.

Van Schaick.—On October 2nd at Florence, Italy, Charlotte Gray Van Schaick, widow of Henry Van Schaick.

WASHINGTON

Tiffany.—On October 4th at his summer home, Fair Acre, Jamestown, R. I., Lyman Tiffany.

Young.—On October 2nd, Rear Admiral Lucien Young, U. S. N.

Engaged

NEW YORK

Barnes-Lawrence.—Miss Herminia Barnes, of London, England, to Mr. Townsend Lawrence.

Brown-Moore. — Miss Katrina Page Brown, daughter of Mrs. Arthur Page Brown and granddaughter of Judge Roger A. Pryor, to Mr. Austin Percy Moore, son of Mrs. Willis Polk, of San Francisco.

Cameron-Sears. — Miss Catharine Cameron, daughter of the late Sir Roderick Cameron, to Mr. Judah Sears.

Ferry-Manice. — Miss Harriet Ferry, daughter of Mr. and Mrs. E. Hayward Ferry, to Mr. William De Forest Manice.

Hazard-Brown.—Miss Laura Pelton Hazard, daughter of Mr. and Mrs. William Ayrault Hazard, of Cedarhurst, L. I., to Mr. Frederick Rhinelander Brown.

Marié-Harris. — Miss Leontine Marié, daughter of Mrs. Joseph Marié, to Judge Charles N. Harris.

BALTIMORE

McSherry-Brogden.—Miss Katherine McSherry, daughter of the late Richard McSherry, to Mr. John Gittings Brogden.

BOSTON

Emery-Coxe.—Miss Helen Prince Emery, daughter of Mr. and Mrs. Woodward Emery, to Mr. Alfred Conkling Coxe, son of Judge and Mrs. Alfred Coxe, of Utica, N. Y.

Fitch-Fairchild. — Miss Helen Fitch, daughter of Mr. and Mrs. Ezra C. Fitch, to Mr. Julian P. Fairchild.

Greenough-Robbins. — Miss Eugenia Greenough, daughter of Mr. Malcolm S. Greenough, to Mr. Royal Robbins, son of Mr. and Mrs. Royal Robbins, of Brookline, Mass.

Lee-Turner.—Miss Marie Lee, daughter of Mr. and Mrs. George Lee, to Mr. Oliver Turner.

Russell-Clark.—Mrs. William A. Russell, of Beverly Farms, Mass., to Mr. Henry Cannon Clark, son of Mr. and Mrs. Louis Crawford Clark, of New York.

CHICAGO

Ware-von-Colditz. — Miss Ruth Ware, daughter of Mr. and Mrs. J. Herbert Ware, to Dr. Thomsen von-Colditz.

MINNEAPOLIS

Cobb-Tircher.—Miss Helen Cobb, daughter of Mr. and Mrs. Albert C. Cobb, to Mr. Albert Tircher, of Brussels, Belgium.

PHILADELPHIA

Fox-Downing. — Miss Mary Valentine Fox, daughter of Mrs. George Fox, of Torresdale, Pa., to Mr. Thomas Stalker Downing, Jr.

Frazier-Scott. — Miss Isabella Frazier, daughter of Mr. and Mrs. William West Frazier, Jr., to Mr. Charles Scott, Jr.

Johnson-Lennig.—Miss Millicent Gaw Johnson, daughter of Mrs. Lawrence Johnson, to Mr. Rufus King Lennig.

PITTSBURG

Gunther-Huston. — Miss Fanny Lee Gunther, daughter of Mr. and Mrs. Marvin Harrison Gunther, to Mr. James Alva Huston, Jr., son of Mr. and Mrs. James A. Huston.

PROVIDENCE

Grosvenor-Gardner.—Miss Rose P. Grosvenor, daughter of Mrs. William Grosvenor, to Mr. George Peabody Gardner, Jr., son of Mr. and Mrs. George P. Gardner, of Boston.

ST. LOUIS

Little-Ingraham.—Miss Josephine Marguerite Little, daughter of Mrs. P. B. Little, to Mr. Louis Henry Ingraham, son of Mr. and Mrs. James Henry Ingraham, of Providence, R. I.

Shaw-Slocum. — Miss Isabel Bradford Shaw, niece of Mrs. Lewis C. Nelson, to Mr. Miles Standish Slocum, of New York.

SAN FRANCISCO

Mathieu-Wilson. — Miss Marianne Mathieu, daughter of Mr. and Mrs. Francis Mathieu, to Mr. Alexander A. Wilson, son of Mr. and Mrs. Alexander W. Wilson.

Murray-Preston.—Miss Carolyn Murray, daughter of Major-General Arthur Murray, U. S. A., and Mrs. Murray, to Mr. Ord Preston.

SAVANNAH

de Renne-Coerr.—Miss Audrey de Renne, daughter of Mr. and Mrs. Wimberley Jones de Renne, to Dr. Frederick Coerr, of New York.

WASHINGTON

Britton-Harriman.—Miss Catherine Britton, daughter of Mr. and Mrs. Alexander Britton, to Mr. Averill Harriman, son of the late E. H. Harriman and Mrs. Harriman.

Peachey-Danton. — Miss Eliza Russell Peachey, daughter of the late Mehan Daingerfield Peachey, to Mr. Hall P. Danton, of Pittsburg.

Vandergrift-Garrett.—Miss Alice Vandergrift, daughter of Mr. and Mrs. Samuel Henry Vandergrift, to Mr. George Angus Garrett, of Chicago, Ill.

Weddings

NEW YORK

Davis-Edgar.—On October 31st, at the home of the bride's parents, Mr. Stewart Edmund Davis and Miss Agnes Edgar, daughter of Mr. and Mrs. Newbold Edgar.

Elliot-Hopkins.—On October 9th, in the Church at St. Andrews on the Dunes, at Southampton, L. I., Mr. Gilbert Elliot, son of Sir Arthur and Lady Elliot, of Roxburgshire, Scotland, and Miss Flournoy Adams Hopkins, daughter of Mrs. Willoughby Sharp.

Fischer-Kerr.—On October 2nd, Mr. Anton Otto Fischer and Mrs. Mary Sigsbee Kerr, daughter of Rear Admiral Sigsbee, U. S. N.

Kelley-Johnson.—On October 23rd, at the home of the bride's mother, Mr. Augustus W. Kelley, Jr., and Miss Mildred P. Johnson, daughter of Mrs. Charles E. Bayne.

Morgan-Rathbone.—On October 19th, Mr. William Fellowes Morgan, Jr., and Miss Mary Rathbone.

Pope-Jones.—On October 31st, at the country home of the bride's parents at Airlie, N. C., Mr. John Russell Pope and Miss Sadie Jones, daughter of Mr. and Mrs. Pembroke Jones.

Tyson-Roebling.—On October 16th, at the home of the bride, Mr. Carroll S. Tyson, Jr., and Miss Helen Roebling, daughter of Mrs. Charles A. Roebling, of Trenton, N. J.

WHITE TOWN CARS

Built Particularly For Women

THE White Forty Coupe is the pioneer woman's gasoline car. To the woman who drives, it offers the touring radius and flexible speed of the gasoline roadster, combined with the comfort, safety, and ease of operation of the electric brougham.

The left-side drive admits of easy access to the driving wheel from the curb. The White Electrical Starter, positive under all conditions, not only is operated by one simple motion from the seat, but also renders impossible the inconvenience of the engine being accidentally stalled. The lighting of the car, electric throughout, is likewise controlled from the driving seat.

The first of its kind, the White Coupe is the recognition of woman's demand for a clean, safe motor carriage for town and suburban use, having the grace, speed, and radius of travel which only a gasoline car can give. White Coupes are built in Thirty, Forty, and Sixty horsepower models.

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CLEVELAND

Manufacturers of
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Trucks and Taxicabs.

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Special Showing of Late Importations

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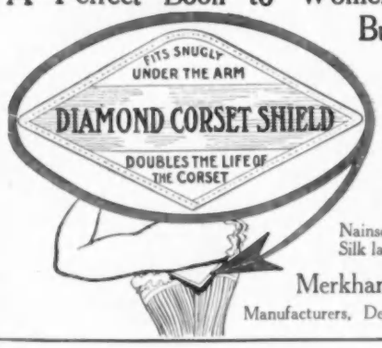

Diamond Corset Shields prevent corset steels or bones from breaking through. Save friction on waist and underwear. Are odorless. Easily attached, detached and washed. Provide an easy, comfortable feeling. Fit any corset. At stores or by mail. Plain, 25 cents pair. Nainsook lace trimmed, 50 cents pair. Silk lace trimmed, 75 cents pair.

Merkham Trading Company

Manufacturers, Dept. A, 7 W. 22nd St., N. Y. C.

S O C I E T Y

(Continued from page 118)

Whiting-Bull.—On October 16th, at St. Bartholomew's Church, Mr. Butler Whiting, son of Mr. and Mrs. Eliot B. Whiting and Miss Marion Frances Bull, daughter of Mr. and Mrs. J. Edgar Bull.

BALTIMORE

Bruce-Bowdoin.—On October 26th, at Grace Protestant Episcopal Church, Elkridge, Md., Mr. Howard Bruce and Miss Mary Graham Bowdoin, daughter of Mr. and Mrs. Henry J. Bowdoin.

BOSTON

Hubbard-Briggs.—On October 12th, at the Church of the Redeemer, Brookline, Mass., Mr. Charles Wells Hubbard, Jr., and Miss Dorothy Briggs, daughter of Dr. and Mrs. Edward C. Briggs.

Kelly-Crocker.—On October 19th, at the Protestant Episcopal Church, Brookline, Mass., Mr. Shaun Kelly, of New York, and Miss Charlotte Crocker, daughter of Mr. and Mrs. Alvah Crocker.

Pierce-Eliot.—On October 19th, Mr. Roger Pierce and Miss Ruth Eliot, daughter of Mrs. Charles Eliot.

Seamans-Flint.—On October 12th, at the South Congregational Church, Mr. William S. Seamans, Jr., and Miss Ruth Flint, daughter of Mr. and Mrs. George H. Flint.

CHICAGO

Baldwin-Poole.—On September 10th, at Lake Forest, Mr. Rosencrans Baldwin and Miss Helen Poole, daughter of the late Abram Poole.

CLEVELAND

Hickox-Calhoun.—On October 12th, at the home of the bride's parents, Mr. Nelson B. Hickox and Miss Martha Calhoun, daughter of Mr. and Mrs. Patrick Calhoun.

PHILADELPHIA

Jacques-Townsend.—On October 19th, Mr. Herbert Jacques, Jr., and Miss Marjorie Townsend, daughter of Mr. and Mrs. J. Barton Townsend, of Overbrook, Pa.

PITTSBURGH

Dilworth-Thompson.—On October 23rd, at the country home of the bride's mother, Castlewood, Sparkill-on-the-Hudson, Mr. John C. Dilworth and Miss Helen Thaw Thompson, daughter of Mrs. William R. Thompson.

PROVIDENCE

Sampson-Wilcox.—On October 1st, at the Church of the Transfiguration, Edgewood, R. I., Mr. Ralph Earle Sampson and Miss Nydia Adonell Wilcox, daughter of Mr. and Mrs. Louis Morton Wilcox.

RICHMOND

Burke-Mason.—On October 15th, at Grace Episcopal Church, Mr. Charles Sinclair Taylor Burke and Miss Ida Mason, daughter of the Rev. Landon Mason.

Randall-Coulling.—On October 16th, at Leesburg, Va., Lieutenant Marshall Ginon Randall, 6th Field Artillery, U. S. A., and Miss Lucy Lee Coulling, daughter of Mrs. William Meade Coulling.

ST. LOUIS

Bakewell-Anderson.—On November 26th, Mr. McNair Bakewell and Miss Mildred Anderson, daughter of Mr. and Mrs. Lorenzo E. Anderson.

Whiteside-Overstolz.—On October 26th, Mr. James P. Whiteside and Miss Marie Overstolz, daughter of Mrs. Otto E. Forster.

Mizner-Postlewaite.—On October 15th, Rev. Henry Watson Mizner and Miss Margot Postlewaite.

ST. PAUL

Johnston-Wilson.—On October 16th, Mr. Clarence Howard Johnston, Jr., and Miss Naneen Wilson, of Sherman, Texas.

SAN FRANCISCO

Griffith-McLaren.—On October 16th, in St. Luke's Church, Mr. Millen Griffith and Miss Constance McLaren, daughter of Mr. and Mrs. Norman McLaren.

Weddings to Come

NEW YORK

Gilbert-Renshaw.—On November 21st, at the country home of the bride's mother, Great Neck, L. I., Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert, to Mr. Howard Price Renshaw.

DeLong-Burke.—On November 14th, at the Church of the Heavenly Rest, Miss Janet Waring DeLong, daughter of Mr. and Mrs. Joseph J. DeLong, to Mr. Frank Gains Burke.

Knowlton-Hollister.—On November 14th, in the chapel of St. Bartholomew's Church, Miss Louise R. Knowlton, daughter of Mrs. Danford Henry Knowlton, to Mr. Buell Hollister, son of the late Henry H. Hollister.

BOSTON

Saltonstall-Weld.—On November 2nd, at the country home of the bride's parents, Miss Katherine Saltonstall, daughter of Mr. and Mrs. Philip L. Saltonstall, to Mr. Philip Weld.

CINCINNATI

Hoyos-Short.—On November 19th, in Holy Trinity Church, Sloane St., London, England, Countess Camilla Hoyos, daughter of the late Count George Hoyos and Countess Hoyos, of Fuimi and Lower Austria, and Mr. Charles W. Short, Jr.

MINNEAPOLIS

Lamb-Brooks.—On November 9th, at St. Mark's Episcopal Church, Miss Louise Lamb, daughter of Mr. and Mrs. Chauncey R. Lamb, to Springer H. Brooks, of Chicago.

Calendar of Sports

AUTOMOBILING

December 7-22.—Automobile Show in the Grand Palais, Paris, France.

DOG SHOWS

November 4.—Hoosier Field Trial Club's annual field trials, Bucknell, Ind.

November 7.—National Beagle Club of America, twenty-third annual field trials, Shadwell, Va.

November 13-14.—Boston Terrier Club, Boston, Mass.

December 3-4.—French Bull Dog Club of New England, Boston, Mass.

December 6-7.—Toy Spaniel Club of America, New York City.

FOOTBALL

October 26.—Amherst vs. Trinity, at Amherst. Army vs. Colgate, at West Point. Bucknell vs. Cornell, at Ithaca. Carlisle vs. Georgetown, at Washington. Harvard vs. Brown, at Cambridge. Johns Hopkins vs. Swarthmore, at Swarthmore. Lafayette vs. University of Pennsylvania, at Philadelphia. Lehigh vs. Ursinus, at South Bethlehem. Navy vs. University of Pittsburg, at Annapolis. New York University vs. Williams, at New York. Princeton vs. Dartmouth, at Princeton. Rensselaer Polytech. vs. University of Rochester, at Troy. Rutgers vs. Unions, at Schenectady. St. Lawrence vs. Middlebury, at Middlebury. Syracuse vs. Michigan, at Syracuse. University of Chicago vs. Purdue, at Chicago. Wesleyan vs. Tufts, at Medford. Yale vs. Washington and Jefferson at New Haven.

October 29.—Hobart vs. Hamilton, at Geneva.

November 2.—Allegheny vs. West Virginia University, at Morgantown. Amherst vs. Dartmouth, at Hanover. Army vs. Holy Cross, at West Point.

GOLF

October 26.—Final Round Club Championship, Baltusrol Golf Club.

November 5.—Election Day Handicap, Oakland Golf Club.

November 5.—Handicap 36-holes medal play, Baltusrol Golf Club.

November 7-9.—Atlantic City C. C. Fall Tournament.

November 28.—Thanksgiving Day Handicap, Oakland Golf Club.

November 28.—18-hole handicap against Bogey and Kickers Handicap, Baltusrol Golf Club.

HORSE SHOWS

November 16-23.—National Horse Show, New York.

November 27-28.—Milwaukee, Wis.

December 2-7.—Chicago.

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THE new style ideas advanced for Fall and Winter 1912-1913 are now on display in This Shop at 2441 Broadway. "Maison Dolly" has gained wide distinction through the unusual beauty and excellence of its productions.

This announcement will be of emphatic interest to women who wish to bring the latest novelties in exclusive gowns and blouses into their collection of Fall and Winter attire.

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Massage Tapper

Is Wonderfully Aiding Woman's Beauty

Here is an entirely new, simple and most effective method of massage — self applied tapping, for Face, Neck, Arms, Scalp and Body. It is the Daisy Massage Tapper. It clears, softens, whitens and cleans the skin by means of nineteen small vacuum cups which produce stimulation, the same as caused by palm of hand of professional masseuse. Prevents Wrinkles, Removes Blackheads, Sagging Cheeks, Double Chins. Rounds out the face, arms, neck or deficient parts of the body. Stimulates circulation of blood and makes flesh firm and fair. Fill Tapper with your favorite toilet preparation and apply it by tapping. Unequalled for shampooing, scalp massage and applying hair tonic.

THE DAISY MASSAGE TAPPER

No electricity or power required. No cost to operate. Every woman should have one to use regularly. It produces remarkable results. Endorsed and recommended by America's leading beauty experts. Highly plated with sanitary rubber handle and put up in Handsome case. Will last a lifetime. Low price.

Sent FREE—Beautifully Illustrated Booklet "For Health and Beauty's Sake." Contains many beauty secrets. Write for it to-day.

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Velour Hat by
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This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained while the flesh below the waist-line is held in a firm but supple casement.

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Winter Styles and HALCYON MESSALINE (TRADE MARK) Petticoats

No matter how styles change, Halcyon Messaline Petticoats always follow the fashions and are obtainable in any desired size and design.

The great advantage of Halcyon Messaline is that it costs less than real silk, looks, feels and drapes just like it, and far outwears it.

The best petticoat manufacturers everywhere make Halcyon Petticoats which are readily recognized by this label in the waistband:

The label is your guarantee of the genuine Halcyon Messaline. Accept none without it.

For gowns, slips, foundations, waists and all other messaline purposes buy Halcyon by the yard at lining counters. Yard width, forty cents a yard. See the name "Halcyon" on the selvage.

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Makers of Hydegrade Fabrics

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Phila: 1516 Chestnut St. Chicago: 126 N. State St.
Agents in all Principal Cities

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 64)

63 is always good. One with a slightly broader brim in an olive shade costs $10. By getting such a conservative model it is possible to wear it two seasons.

THE TURN-OUT FOR HUNTING

With the hunting season on, habit, hat, and boots must be considered. Well-cut habits undoubtedly are expensive in this country, but unless you know the "small tailor" you can trust, it is better to go to a reliable habitmaker and have him cut your coat and skirt. Breeches of an excellent cut and material may be bought ready-made at a shop which makes a specialty of equestrian things. These cost $10.75.

The English tailors undoubtedly excel in habitmaking, so it is best to have the regulation English cut. The model now generally worn is the apron skirt and a semi-fitted coat, single or slightly double-breasted. When the rider is off the horse, the skirt is held by one button at left side of the back. Before mounting it is unbuttoned, so that when up there is no danger of being held by the skirt, and should an accident occur the rider is more likely to fall clear. Oxford gray in a good English cloth with regulation mannish collar, revers, and bone buttons is the best style. Etiquette demands a strictly tailored habit, a plain white stock tied four-in-hand, black boots, flat-brimmed derby (at present, anyway) and either heavy white or yellow chamois gloves or the heavy corrugated gloves of dark kid, to prevent the slipping of the reins.

It is well to get an English derby—they cost but little more and are usually more dependable in style and also have the kid cap inside which may be adjusted to fit the head. The hats of Mrs. White of London can be bought in the better men's hat shops here.

The initial cost of riding clothes, roughly speaking, is from $85 to $100 for habit, $10.75 for breeches, $15 for boots, $7.50 for the derby. But seldom if ever, unless the sport is just being taken up, need all these things be bought in one season.

The results of forethought are immense. If one plans ahead, buying riding clothes the year the top coat or evening wrap can be omitted, or getting along with one suit, everything can be worked in nicely. But it always pays to get good sports clothes; the poorer sort never look well and are the greatest extravagance, for the good ones last for years.

NECESSARY WEEK-END GARMENTS

In the well-planned wardrobe the uses of the top coat may be many. It answers for motoring, rainy weather, and to wear over luncheon or reception gowns. One of the new, two-toned velours with a woolly surface is the thing to choose this season. In black and white it harmonizes with everything and always looks smart. The model shown on page 64 gives distinctive collar and cuffs and graceful revers, which for a really practical garment should be of the same material, though if the coat were not to have so many uses it would be attractive of velvet. In the country such a coat is invaluable.

For formal luncheons at neighboring places or country clubs, a soft charmeuse or cloth gown should be worn. Two are pictured. The one on page 63 is a dark blue serge with touches of oriental trimming and a rolling collar of batiste. The skirt is made with a silk foundation completed by a broad straight band of serge. The overskirt is then turned back at the front and left side and held by buttons.

Charmeuse in mole color is used for the model shown on the upper right hand of page 64. The quiet color is relieved by embroidery in vivid reds and greens, with a double sash of green. Chiffon of mole color in two thicknesses completes the lower part of the sleeve. Dresses of this sort could be entrusted to the able, small dressmaker, but it is well to remember that "improvements" on the design are perilous.

A new notion in Paris is the trouser skirt. On page 64 it is sketched with hip pockets, and a strap at the back to hold in the fullness. Even to the suspender, here of dark blue serge, the masculine pose is complete. Worn with a plaited skirt of tub silk it makes a smart morning costume. The coat worn with this suit—a Parry inspiration—is straight and mannish and naturally severely tailored.

A practical little morning blouse is pictured on the left of page 64. This might be developed in crêpe de Chine in white or the color of the street suit.

Such a wardrobe with the addition of a tea gown, a kimono, and the necessary slippers, veils, and gloves, should see one nicely through a country house-party. But a word here. Be careful to avoid the leakage caused by buying poor qualities. Black veils may be bought inexpensively, but the white one should be good, and the white gloves at $1.50 and $2 clean many more times than those for less. Shoes should be bench-made; $6.50 to $7 pays better in the end than a lesser price. Satin slippers may be bought for as little as $5 if a good last can be obtained at this price.

A HAND-PAINTED FROCK FOR A SONG

If one knew of all the little opportunities there are for getting things cheaper than usual, just what shops are specially good and especially cheap for certain things, just where and when to buy to get the most for the money, one would have reduced the problem of dressing well on a limited income to the simplest terms.

And now if you happen to want an evening gown or a rather elaborate afternoon frock, if you have often considered a hand-painted frock but have never been able to afford it, here is just one of those opportunities. Hand-painted frocks are expensive, a luxury that would ordinarily be far beyond the reach of a limited income. But a clever girl who has a talent for painting pretty little things, curtains and scarfs and dresses, and who can afford to work for the minimum price because she had rather work than frivol, and expects only to make pin money, is painting dresses for ridiculously low prices. One of the nicest things about this way of getting such a gown is that you can choose your own colors and design, and it may be as simple or as elaborate as you wish—a deep tunic border on crêpe de Chine or chiffon, panels, fichu, sleeves or surplice on silk or lawn or heavier materials. One of the loveliest gowns she has made had a deep border and fichu done in soft brown, yellow and orange on a dull yellow crêpe. When one considers that such work commands anywhere from $40 to $100, the prices charged seem impossible. A simple gown is hand-stenciled for $5, and others more elaborate cost from $8 to $15. And the work is really exquisite; the designs are all original and are executed most carefully, and the colors are chosen and blended with much art.

You can try VOGUE *Patterns without extra cost by accepting the offer on page* 11.

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Unusual and Exclusive Models
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Street Costumes and Sporting Wear
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Transformation Idéal

THE COIFFURE THAT'S IMITATED in this country, but remains unrivalled in its simplicity and naturalness. THE TRANSFORMATION IDEAL is made of choicest French wavy hair; is easily and quickly adjusted; does not become disarranged. The woman with a high forehead will find it a "transformation" indeed; is also ideal for a hurried toilet when en tour or after motoring. Hides defects in hair which has lost its original beauty, and is in appearance YOUR OWN HAIR. $25 up.

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WHEN you buy a ready-made garment make certain there is something more than appearance to recommend the lining to you. Durability is far more essential than beauty, and yet you can secure both by insisting upon a Goetz* Lining. Always ask the question, "Is this a Goetz Lining?" when you buy a ready-to-wear garment.

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EVERY WOMAN KNOWS

that Physical Culture helps to restore youthful outlines and health to the body. Kathryn Murray, after ten years' study, has perfected a scientific system of **Facial Physical Culture** which restores youthful expression, contour and healthy freshness to the **Face** in the **same marked degree.** This system remedies, helps to remove and prevents

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(By invigorated circulation)
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KATHRYN MURRAY
Dept. V10, 417 S. Dearborn Street, Chicago

SEEN *on the* STAGE

(*Continued from page 74*)

to see him and offers him over a million dollars if he will turn the factory over to the trust.

Broadway Jones returns to Jonesville, and there discovers that the family factory has been fighting the trust for several years. He learns also that, if he sells out, the factory will be shut down, over seven hundred employees will be thrown out of work, and the little city will become impoverished. A capable young woman who has long served as managing secretary of the concern awakens the personal sympathy of the hero and convinces him that it is his duty to resist the lure of ready money that has been offered to him by the trust. As a result of this influence, the hero settles down to a determined continuance of the business struggle, becomes a model citizen of his native city, and marries the girl who has reclaimed him from the meretricious enchantment of Broadway.

This is a story of that popular type that is commonly lauded with the adjective "American." The action is unnecessarily attenuated. The author employs four acts for the unfolding of his narrative, whereas three acts would be sufficient for the presentation of all that is required by the theme. But the slowness of the comedy itself is discounted by the artful rapidity of the stage-direction; and the slangy dialogue is alive with zest and vim. Mr. Cohan offers what may be called a casual performance of the hero; but his personal attractiveness is sufficient to gather large audiences for his latest essay toward the legitimate in drama.

MUSICAL COMEDIES

Of the musical comedies that were presented in September, two may, for very different reasons, be singled out for praise. "The Count of Luxembourg" was composed by Franz Lehar, who wrote the music of "The Merry Widow," and the melodies of the present piece are scarcely less alluring than the tuneful measures of its illustrious predecessor. But the libretto, which (in the American version) was written by Mr. Glen Macdonough, is exceeding traditional in plot and somewhat oppressively deficient in the note of comedy. The piece has been carried to success by the quite extraordinary talents of the *prima donna*, Miss Ann Swinburne. Miss Swinburne has a lovely voice and has really taught herself to sing. She can also read with elegance and act with artistry; and an indefinable note of the aristocratic in her personality gives an air of distinction to a performance that, without her, might have seemed a little dull.

The music of "My Best Girl," which was composed by Mr. Augustus Barratt, is far inferior to the lilting measures of Lehar; but the book, which is the work of Messrs. Channing Pollock and Rennold Wolf, is both original and humorous. The piece really has a plot, and the lines are often funny. The star performer, Mr. Clifton Crawford, is afforded ample opportunity to exhibit his rather rare talent for the commingling of the note of boisterous extravagance with the note of gentle sentiment; and Miss Rita Stanwood, in the leading feminine rôle, touches a lyric chord by her unaffected display of an appealing personality.

Either of these playful entertainments may be recommended without compunction to the tireless wife of the tired business man.

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Look ten years younger

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Erases the deep age lines, braces weak, flabby muscles, makes the flesh firm and pink and restores the skin to its original smoothness.

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and you will notice that when you remove them there is a marked change in the skin of your hands—they will be softer—whiter than ever before.

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Get Everlastik Three Ways—and Spare Yourself Garter Worries *Always*

When you buy hose supporters, see that the name EVERLASTIK is stamped on the web.

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Ask for hose supporters made of EVERLASTIK on the corset you buy.

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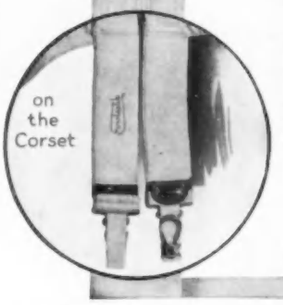

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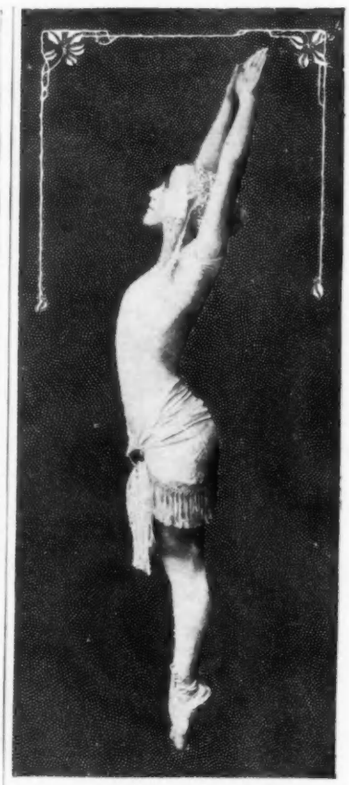

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Become my pupil and I will make you my friend. Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

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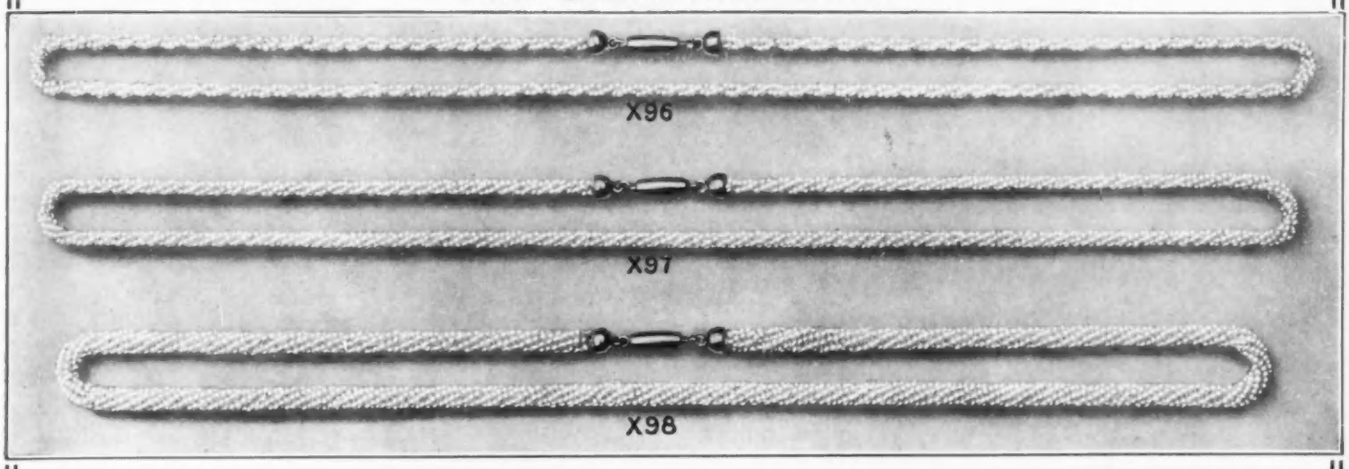

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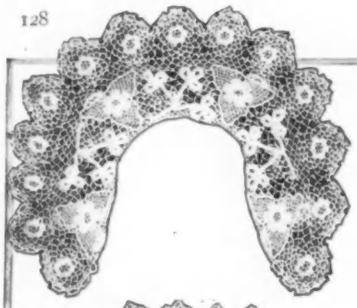

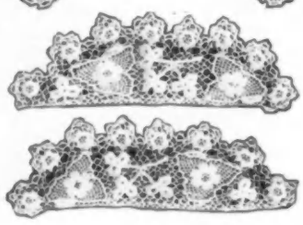

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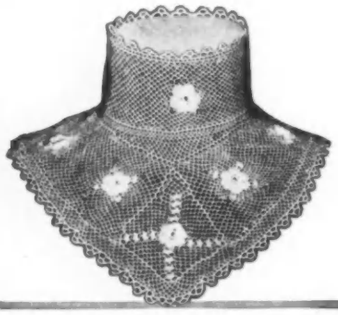

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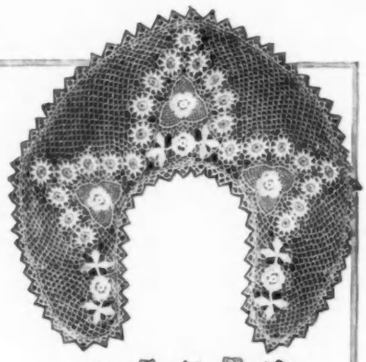
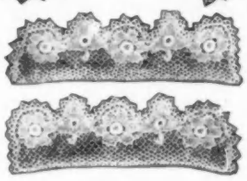
The Sailor Collar at right (see description below illustration) is one of the Special Maurice Values which discriminating buyers of lace esteem so highly.





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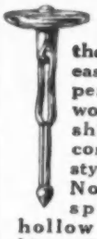

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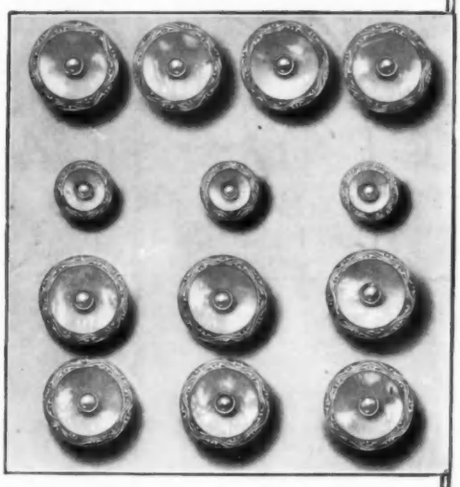

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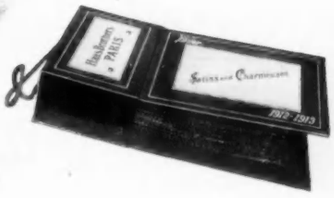

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The A. P. Brassiere Directoire will persuade your figure into shape. It will round off your bust. Without compressing tightly it will make you appear more slender through giving a perfect contour. It will hide the unsightly ridges at the top of your corset.

Your gown will then fit smoothly and hang nicely.

The A. P. Brassiere is made in a large number of materials. There is a great variety of models.

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Rosette at vamp, Cuban or Louis XV heels $5.00

Pink, Blue, Black and White Satin Pumps in stock, satin bow at vamp 4.00

Made to measure (to match gowns) in 24 hours if desired

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are yours if you wear a LA RESISTA.

She has discovered the FOUNTAIN of YOUTH who has realized this fact, for the LA RESISTA produces the perfection of *Slender, Youthful Suppleness*—the "Uncorseted Effect" in its most graceful and best expression.

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Such soft, beautiful materials—yet so strong.
Such skillful designing—every line exquisite harmony.
Such wonderful FLEXIBILITY—yet the figure perfectly supported.

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Enclose check or M. O. State size, color, etc.

A stunning new style Maternity Gown, of wonderful lines; trimmed with pretty crystal buttons. Jabot and lace at sleeves of fine shadow.

In soft, clinging materials Black, Navy, Taupe and Brown, at the following reasonable prices:

FINEST QUALITY OF

Crepe de Chine,	$35.00
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Inspection Invited

of this and many other original and imported models in gowns and costumes for all occasions.

Catalog 2-V sent free for the asking.

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Madam:—

You've paid a fancy price for fine silk hose and had them ruined after wearing but once or twice—

THE ECONOMY STOCKING PROTECTORS positively prevent ripping, tearing or slipping of stockings no matter how fine or how tightly drawn.

SAVE YOUR STOCKINGS

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The Thanksgiving Number of

Life

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Coming!

Horse Show Number, Nov. 12. Nothing in it about horses. This is positively guaranteed.

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is a special edition of LIFE in miniature size, printed in colors, and containing some of the best jokes ever published. Can be slipped in the pocket. Free to any address on receipt of a two-cent stamp.

To all early subscribers we send a handsome premium picture, **"Bygones."**

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ONE YEAR $5.00. (CANADIAN $5.52, FOREIGN $6.04.)

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PRESENT a display of Winter Millinery that is quite complete, affording a most satisfactory selection from Imported and Original Models for all types and for every occasion, at very attractive prices.

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MANUFACTURING FURRIER

Rich Furs

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A particularly charming coat of baby Caracul, kimono model, black fox collar.

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THE CENTURY CO.
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By Alice Hegan Rice

Everybody loves "Miss Lady"—the old black servant of her decayed homestead, her blustering father, whose all she is, the gallant boy she sends away, her father's friend who comforts her in time of sorrow, the street lads of "Billy-Goat Hill." You'll love her, too. The author of "Mrs. Wiggs of the Cabbage Patch" has written with a magical pen.

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Three men loved Mrs. Lancelot—each gave her his all. She was rarely beautiful. She was always kind. Which of the three—husband, duke, poet—did she really love? The telling is full of fire and passion.

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A Classified List of Books for Young Folks is a good friend to have at birthday and holiday times. It is part of a beautifully made and illustrated catalogue which will be sent to any address on request.

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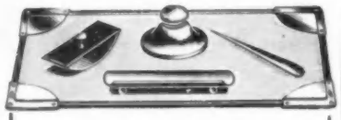

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Serving trays, chafing dishes, etc., and everything in brass and copper. Cigarette and cigar cases for pocket and table. Manicure sets, etc., etc.

Real gun metal mesh purses, 2½ in. first quality, **$1.50**, gun metal mesh bags, 5 in., **$5**; larger sizes up to **$15.** Cigarette cases, knives, and everything in gun metal.

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Mail orders receive careful attention. We guarantee satisfaction when purchases are left to our selection.

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Most Exclusive Models

Coats, Wraps, Suits
Evening Gowns and Furs
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The reductions are remarkable considering the fine quality of merchandise

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GAGE MILLINERY

Two of our Dress and Tailored Hats for Winter, 1912. Send 2 cents for "The Gage," showing many other styles fully described. Address Department "R."

GAGE HATS are on display at leading millinery establishments. Ask your dealer for Gage Hats

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Let us show you how attractively we can remodel your last year's suit. A single alteration—at slight expense—can wonderfully change to the prevailing mode a costume which you have discarded as almost worthless.

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Suits that have seen hard service while traveling, or that have lost their style wholly or in part, can be restored and given the distinctive features of advanced fashions. Our success for the past nineteen years in this kind of work is your guarantee.

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Our cleaning is the best; however, the cleansing process is of minor importance compared to the finishing and pressing in which we excel; all garments are made to look like new.

Tailored Suits at $65.00

The Picture Tells the Story

Hooks and eyes in the new fashions are more important than ever before. The lap must be flat like a sewed seam to be fashionable.

Fashion aside, a lap that is open an eighth of an inch or so is neither satisfactory to the wearer nor artistic in appearance. The importance of hooks and eyes now consist in their being inconspicuous.

The picture tells the story.

To the left are ordinary hooks and eyes—a dozen cards. See what a pile they make.

On the right, scarcely one-fourth as thick, are a dozen cards of

Doric Hooks and Eyes

The Kind That's Flat

A flat hook and eye is just as desirable as it is probably new to you. They are easy to hook and stay hooked—prevent gaping edges, do not bulge—cannot catch in or tear cloth—ideal for lace and baby outfits as well as the heaviest dress goods.

The hooks are sewed down in four places—are strong, durable and keep their shape.

Doric Hooks and Eyes are made in four sizes, white and black.

If your dealer does not handle them, send us his name and 2 cents for a full 10-cent card. State size wanted.

STERLING PIN CO., Derby, Conn.

Garford "SIX"

A DISTINGUISHED foreign diplomat recently visited America to represent his government at a big naval review held in New York City. During his stay in New York a Garford Six was placed at his disposal. It was his first trip across the Atlantic.

Just before he left for home he was asked to give his views on what he saw and thought of this country. Among other things he spoke of the remarkable progress we had made in fine motor car construction. His views—according to his own statement—were based entirely on his experience with the Garford Six, which he said was far in advance of any Six cylinder car made in Europe.

Opinions of this high character are worth considerable to those who are in the market for a high grade six-cylinder automobile.

The Garford motor is the most highly developed six built.

The method of lubrication and fuel distribution is mechanically correct, giving positive guarantee of equal driving force from each of the six cylinders at all times—not occasionally. Neither is economy sacrificed—for the Garford Six will do better than eleven miles on one gallon of gasoline on tour. The most highly perfected system of lubrication insures smoothness and quietness of operation. The chassis, body construction and spring suspension make easy riding qualities seem beyond improvement. The interior and exterior finish leave nothing in the way of beauty and luxury to be desired.

The Garford Six is one of the world's most finished products.

A handsomely illustrated book giving all details mailed you gratis.

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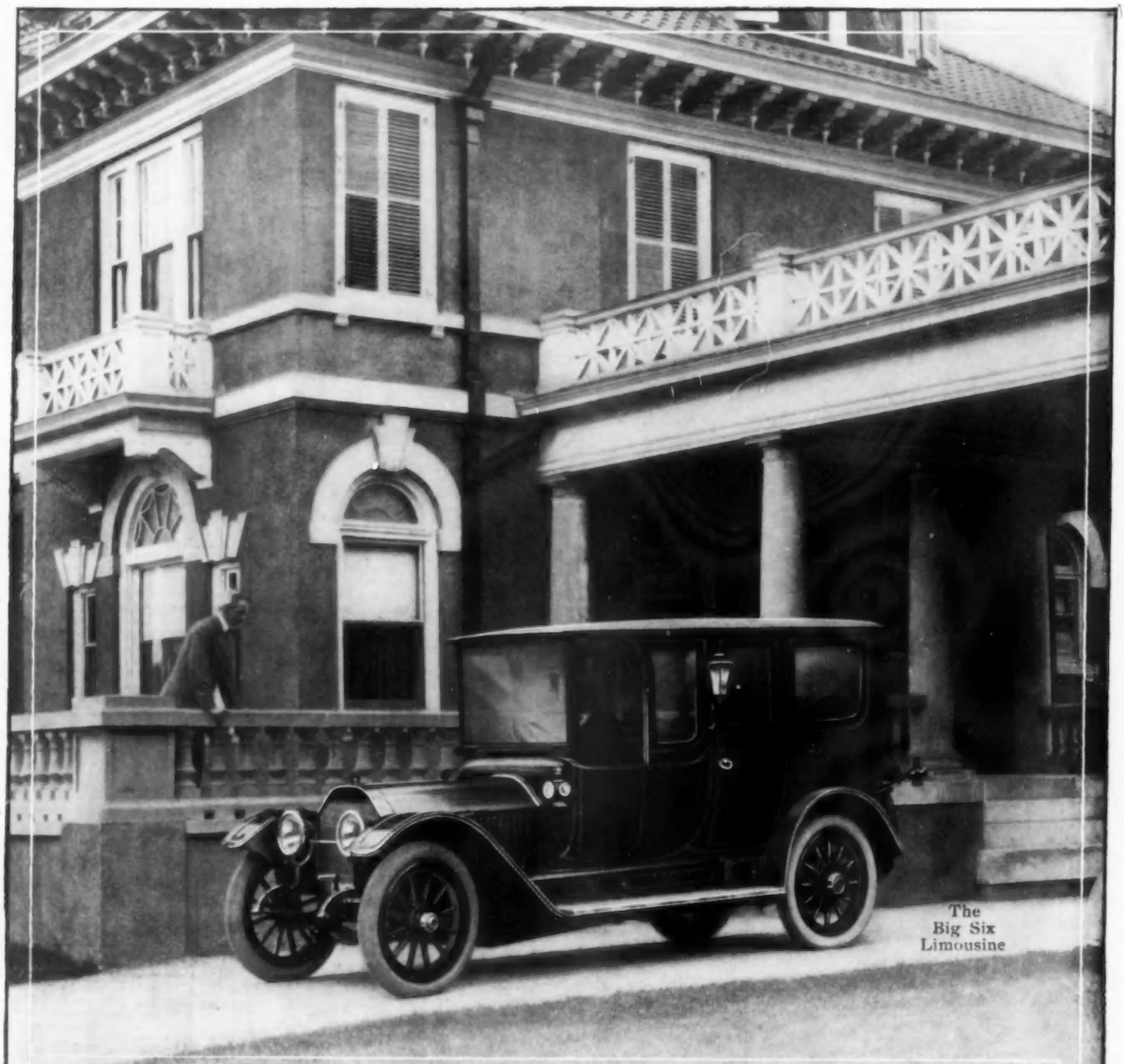

The
Big Six
Limousine

A vehicle so comfortable that rough roads do not tire you; so beautiful that you take pride in it wherever you go.

A machine you can trust everywhere, and always. When you buy a Locomobile Big Six, you buy Satisfaction, Service and Safety. Luxury of Appointments. Equipment and Finish. The most powerful Locomobile ever built.

A Big Six, but not too big. Roomy, but convenient. Comfort of Ten-Inch Upholstery, long wheel-base, elastic alloy steel springs, and perfect balance.

1913 *Locomobile*

Four speeds, seven-bearing crank shaft, and bronze motor-base.

Extra tires carried at rear. Clean running boards.

The most efficient and completely developed electric lighting system. Air compressor for inflating tires Quick detachable-demountable rims Ventilated windshield. Disco starter for starting motor.

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CAREY PRESS, N. Y.

The Velvet You Choose

more than anything else will determine the success or failure of your tailor-made, reception, or evening gown.

Velutina

The Velvet of Fashion

because of its rich, lustrous appearance and its splendid draping and wearing qualities, has for years been the choice of discriminating dressmakers and tailors.

Velutina and **Velutina Cord** in every plain color and in a wide range of novelty combinations offer to the woman of fashion sufficient variety to meet every requirement.

N. Erlanger, Blumgart & Company

97 Prince Street *Sole Wholesale Distributors* **New York**

Victor-Victrola

Victor-Victrola XVI, $200
Mahogany or quartered oak

The complete line of Victor-Victrolas

Each year has witnessed important improvements in the development of these wonderful musical instruments, and with the complete line now on exhibition and sale at all Victor dealers, it is certainly well worth your time to at least see and hear them. In no other way can you fully inform yourself so easily.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the Victor-Victrola.

Victor Talking Machine Co., Camden, N. J., U.S.A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Machines with Victor Records and Victor Needles — *the combination*. There is no other way to get the unequaled Victor tone.

Victor Steel Needles, 6 cents per 100
Victor Fibre Needles, 50 cents per 100 (can be repointed and used eight times)

The instrument by which the value of all musical instruments is measured

Other styles $15, $25, $40

Victor-Victrola IX, $50
Mahogany or Oak

Victor-Victrola X, $75
Mahogany or oak

Victor-Victrola XI, $100
Mahogany or oak

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"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

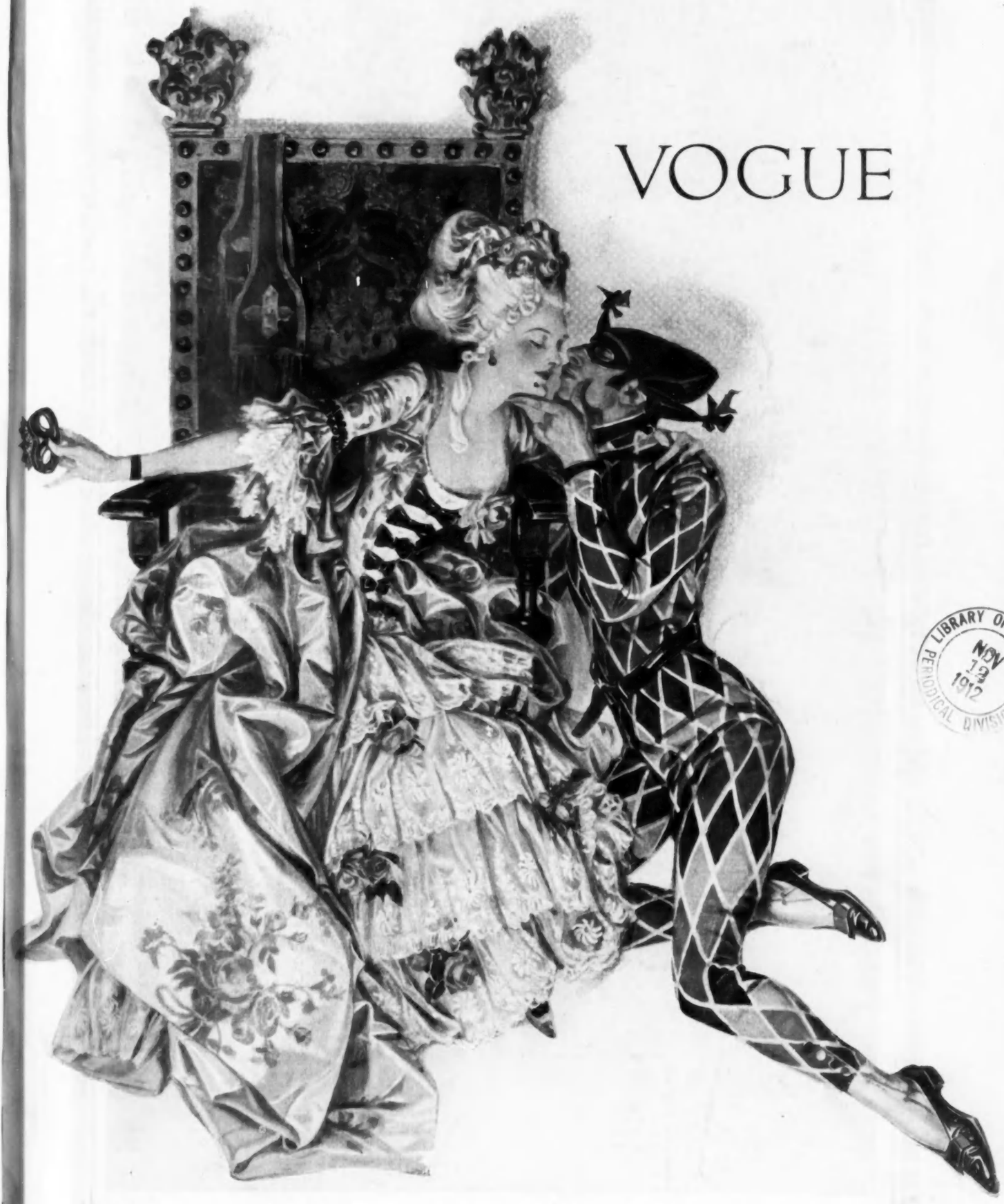
New Victor Records are on sale at all dealers on the 28th of each month

DITTMAN STEIDINGER COMPANY

NOV 11 1912

Vanity and Dramatic Number

VOGUE



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NOVEMBER 15, 1912

THE VOGUE COMPANY
CONDÉ NAST, President

PRICE 25 CENTS

"I feel like a two-year-old after a Palmolive Shampoo. It is as necessary as a bath."

"My hair is so much prettier after a Palmolive Shampoo—I would love to take one every day."

PALMOLIVE SHAMPOO

Contains the same wonderful palm and olive oils that make Palmolive Soap so cleansing, softening and nourishing to the skin

Millions of men and women are using Palmolive Soap—because they like it.

PALMOLIVE SHAMPOO makes a delicious lather—thick, creamy suds—even in the hardest water.

It does not stick to the hair, but is rinsed out immediately with a dash of clear, clean water.

PALMOLIVE SHAMPOO makes the hair so alive and fluffy that it seems twice as thick as before. It preserves the youth and color of the hair, and makes it soft and tractable.

It gives to hair the soft, misty gleam that healthy, clean hair has by nature.

It delights everyone with the fresh, healthful tingle imparted to the scalp.

A Big 50c Bottle of Palmolive Shampoo Absolutely Free

We think this is the best way of bringing to your attention this new member of the Palmolive family. The best way of proving to you that *Palmolive Shampoo* is just as necessary to your toilet and to every member of your family as you know Palmolive Soap is.

The First Bottle is a Gift

Purchase of your dealer six cakes of Palmolive Soap—at the regular price. Present the coupon at the bottom of this advertisement at the same time, and your dealer will give you a 50c bottle of Palmolive Shampoo absolutely free.

We repay your dealer for this bottle of shampoo he gives to you, so he will remove the bands from the six cakes of soap. These he must return to us with the coupon signed by you, to show us that you have accepted our gift of the bottle of shampoo, and that he is to be reimbursed for it.

Cut Out This Entire Coupon and Take It to Your Dealer

TO THE DEALER

This coupon must be signed by the customer receiving the free bottle of Palmolive Shampoo.

This coupon must be returned direct to the B. J. Johnson Soap Co., Milwaukee, Wis.

Each coupon must be accompanied by six bands taken from the Palmolive Soap.

No other authority is needed by the dealer in order to redeem this coupon.

B. J. Johnson Soap Co., Milwaukee, Wis.

COUPON

B. J. Johnson Soap Co., 490 Fowler St., Milwaukee, Wis.

I certify that I have purchased from the dealer whose name is given below, six cakes of Palmolive Soap and have received from him, free, a full-size bottle of Palmolive Shampoo.

Name .....

Address .....

Dealer's Name .....

(237)

TIFFANY & CO.

TIFFANY & CO.'S STOCK IS RECEIVING
DAILY ACCESSIONS OF THIS SEASON'S
NEW MANUFACTURES AND IMPORTATIONS

FIFTH AVENUE & 37TH STREET
NEW YORK

713—This Robespierre collar with double jabot attached is the very latest French creation. We have imported but a limited number for Christmas gifts. It is made of French batiste and edged with fine Baby Irish lace over three inches wide. The hand embroidered panels across the jabot lend an air of distinction to this combination which cannot be duplicated. Maurice special Christmas price $3.50. Jabot without collar $2.

714—Bowknot of real Baby Irish with rose and leaf medallions. Very attractive. Value $1.75. Maurice price 95c.

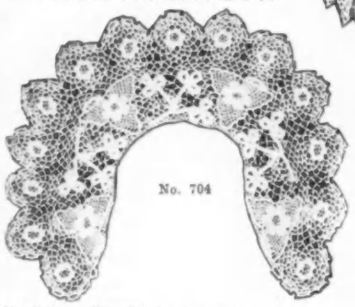
702—Baby Irish Yoke with Baby Irish Yoke with heavy flower design. Entirely new. Maurice price $2.95.

711—Exquisite double jabot made of French batiste, about 13 inches long, edged with fine Baby Irish. Center panel of Baby Irish insertion. Value $3.50; Maurice price $1.75.

700—Entirely new turndown Robespierre collar with two side Frills joined in one. Made of sheer French lawn and trimmed with the finest of Baby Irish edging about ¾ in. wide. Price $1.95.

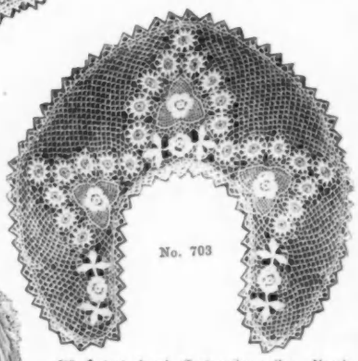
706—Latest turn down Robespierre collar. Made of fine imported sheer lawn, trimmed with fine Baby Irish; scalloped edging around lapels. Real Irish edging around collar. Value $3; a Maurice special at $1.48.

707—Robespierre frill with standing picadilly collar. The newest London craze. Trimmed with wide Baby Irish edging of the finest quality. Introduction price $2.95.



704—Dutch collar of Baby Irish Lace. Roses and shamrocks in heavy relief. Maurice price $1.25; cuffs to match $1.00.

712—Latest Parisian creation, Robespierre Collar made of fine Irish crochet. Regular value $5.50. Special introduction price $2.75.



703—Latest shawl effect sailor collar. Nearly 7 inches wide and made of finest English thread. Regular $5 value. Introduction price $2.50. One of our best bargains.

708—Jabot with standing collar attached. Made of French batiste and edged with fine Baby Irish about ¾ of an inch wide. Center panel of Baby Irish insertion. Maurice price $1.95.

705—The season's latest Baby Irish sailor collar. New round effect. About 24 inches in length from point to back. A dainty collar to set off a coat or dress. Regular price $10; special Maurice price $4.95.

MAURICE

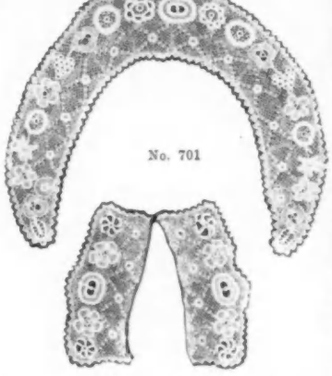
398 FIFTH AVE., NEW YORK CITY

(Opposite Tiffany's)

This is a season of Baby Irish novelties. No other shop has studied the coming styles and season demands as has Maurice. For months past our foreign buyers have been shipping us the latest Parisian and London creations in anticipation of the Fall and Winter demands.

As our shop is devoted exclusively to real laces we are in a position to offer our customers a variety of real laces at prices which are from 30% to 50% less than anywhere on the continent.

Write for illustrated catalogue.



701—A coat collar with cuffs to match. Made of the finest English thread and of exquisite design. Regular $10 to $12 value; Maurice price $4.95.
Assorted Patterns—no two alike.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Japanese Quilted Silk Gowns and Sacques at Special Prices

Our Own Importation, Superior Quality Silk, Soft Down Interlining

680—Hand-embroidered Imported Japanese Quilted Silk Gown, collarless model, in light blue, pink, violet, rose or gray, lined with silk in contrasting color, richly hand-embroidered in silk..... **14.75**

682—Hand-embroidered Imported Japanese Quilted Silk Gown, in navy, copenhagen or light blue, pink, red, violet, gray, brown, rose or black, lined with silk in contrasting color; front, collar and sleeves handsomely hand-embroidered in silk, fastened with silk frogs, cord and tassel..... **10.95**

684—Imported Japanese Quilted Silk Gown, in navy, copenhagen or light blue, pink, red, violet, gray, brown, rose or black, lined with silk in contrasting color, fastened with silk frogs, cord and tassel. **Quality A, 6.75.** Quality B..... **8.95**

686—Imported Japanese Quilted Silk Jacket, silk lined; white lined white, black lined black or violet. **4.50**

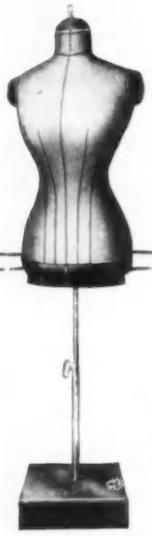
688—Imported Japanese Quilted Silk Vest, silk lined, white lined white; black lined white, black or violet **1.75**

688 a—Same model with long sleeves..... **3.75**

Sizes 32 to 44 Bust

Pneu Form

The Pneumatic Dress Form



One Pneu Form serves for the dress-making needs of all the family.

When not in use, deflate and pack in the box base which holds it all.

It's You

WITH Pneu Form and a properly fitted waist lining, it is possible to make and complete the most elaborate gown without a single try-on. You simply inflate Pneu Form inside your fitted waist lining (made to include the hips) and before you stands YOU, with the perfection of Nature.

Pneu Form is simple, durable and very practical. There is nothing to get "out of order." It is made to be pinned to. The standard rod can be adjusted to any height. Thus Pneu Form is a perfect skirt form.

Pneu Form is in no sense a luxury. It is a time, labor and money saver. It relieves you of the vexation and fatigue of standing hour after hour for "fittings." It is always ready for use and never gets cross or "out of sorts."

*With Pneu Form—**your** form—before you, you can study your waist or dress while making it, and see exactly how it will look when you wear it.*

Write for new interesting booklet "It's You"—Edition C-6, containing full description and prices

The Pneumatic Form Co.

557 Fifth Avenue (near 46th Street) New York

Sold in many first class stores

*No more undressing and dressing fifty times a day at the dressmaker's request to "just try this on once more, please"—Pneu Form stands for you and **is** you.*

THE MODE AS EXPRESSED IN THREE NEW EVENING DRESSES

Lucille model developed in white crêpe de chine over heavy pink charmeuse. Bodice and skirt is hand-ribbon-embroidered in dainty pastel colorings. The bodice, sleeves, and bottom of the skirt are trimmed with feathered silk ruching. In the back at the waist is a large, graceful bow of pink satin ribbon. Price $195.00.

Dainty dress of crêpe de chine. Semi draped skirt. The waist is effectively developed in a surplice effect of point de sprite, with a bodice bouquet of pink roses. Price $29.50.

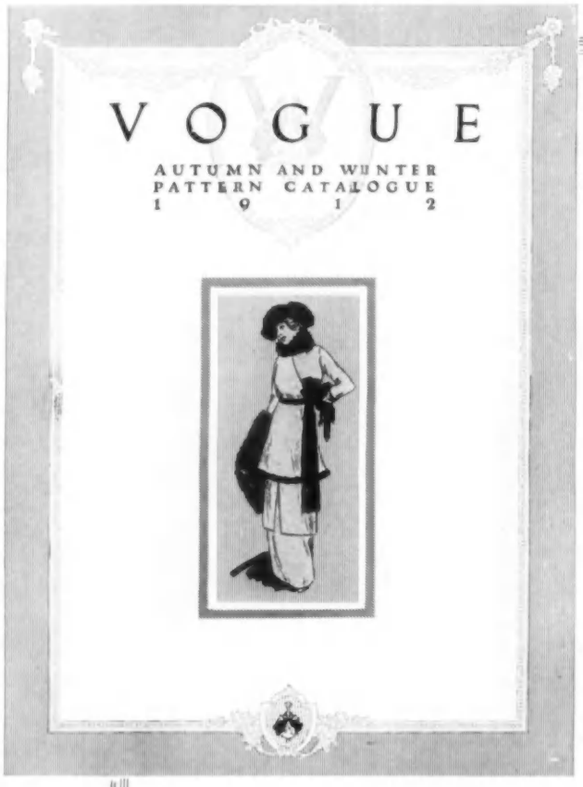
Very new model of meteor crêpe. Has a coat effect of accordion plaiting, while the skirt is slit at the bottom on the side, showing accordion pleating. The bodice and sleeves have bugle trimming in pastel colorings. Price $89.00.

BONWIT TELLER & CO. have in their show rooms a large and comprehensive assortment of evening costumes and afternoon dresses. Many exclusive importations and original designs. For those who desire it our SPECIAL ORDER DEPARTMENT is prepared to make costumes after our patrons' own ideas.

BONWIT TELLER & COMPANY

FIFTH AVENUE AT THIRTY-EIGHTH STREET, NEW YORK

Vogue wants to send you this catalogue



"Catalogue" is rather a misnomer for this remarkable book of the winter mode. Side by side with the fashion pictures and descriptions, you will find a brief commentary on the mode of the moment, or a suggestion for making the gown illustrated, or a leaf from another VOGUE reader's experience with VOGUE Patterns.

THE exclusive and advanced models presented in this catalogue include

Fifty-three very smart tailored and semi-tailored gowns.

Fifty-six children's frocks, school dresses and baby clothes.

Also distinctive evening gowns and wraps, fourteen separate waists, dainty matinees and tea gowns, attractive lingerie and new motor coats.

You can have this Pattern Catalogue for the asking. Simply use this coupon.

VOGUE,
443 Fourth Avenue,
New York:

Send me your new Pattern Catalogue.

Name .....

Street .....

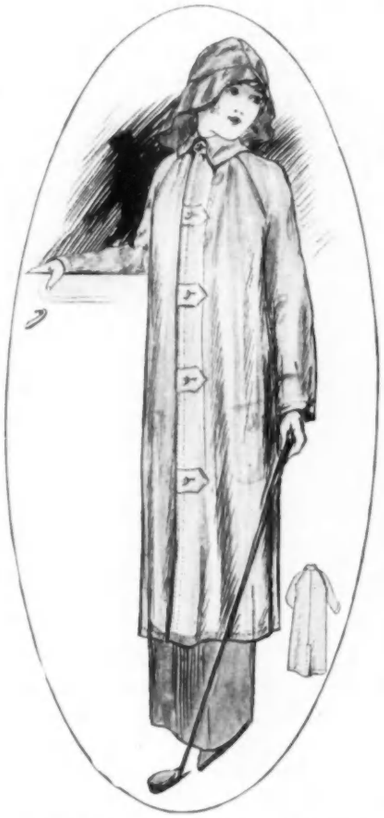
City .....

State .....

V-11, 15.

WOULD A FRIEND appreciate this catalogue? If so, put her name with yours on the coupon and she will receive her copy immediately.

Practical Sports Clothes



V 87.—Raincoat of finest translucent Japanese oiled silk which may be worn as a bad weather motor or sports coat, because it is not bulky. With sou'wester hat, $25. Damson, sea green, brown and amber.

V 89.—Imported Angora sweater wonderfully soft, light and warm. Price, $15. The matching tippet is $5, and the becoming skating cap $5. White and colors.

V 88.—Double-breasted English Altcar coat with loosely belted back and big patch pockets. A splendid motor topcoat. Made in rough English Whitneys and mixtures. $55.

Which Have the Merit of Being Smart

NO weather is too disagreeable for the English sportswoman. In drizzling rains she is out on the golf course, as well as on the days which hold more than the mere promise of frost. But she is sensibly dressed on these occasions, yet with that distinction which characterizes the English woman wherever she may be.

Such practical sports clothes are to be found in the Motor Shop of the Wanamaker Burlington Arcade. They are not copies of London models but are the English garments themselves with the indescribable British distinction.

Newest among the coats which include the Balmacaan, the Inverness, the Aintree and the Conduit, is the double-breasted Altcar (illustrated), an excellent type of English coat. Its long, straight lines, slightly full back and smoothly set-in sleeves, give it a masculine look which is part of its charm. The double-breasted Aintree, another new English coat, has the seam straight down the back instead of the panel effect of the Altcar. They are both $55 and are of smartest kind of English fabrics.

Japanese oiled silk of the finest quality, has been used for the raincoat (pictured). It is on the order of a fisherman's "slicker," but so fine and soft is the translucent material, that the garment is not clumsy or cold and thick to wear, and has the effect of merely veiling the coat which it covers. Because of this lightness these coats are much worn by sportswomen who like to golf or tramp or motor in bad weather. The colors of these oiled silk coats are, because of their translucence, unusually beautiful; they include a deep sea green, an amber brown, rich damson and a pale, golden wine color.

Women who enjoy winter sports, will find this soft, warm angora outfit (pictured) a most useful and becoming addition to their winter wardrobe.

Motor Shops—Burlington Arcade Floor—New Building

JOHN WANAMAKER—NEW YORK

How Ten Dollars from You Will Help to Secure

A Million Dollar Bequest

By the will of Mr. Joseph Pulitzer, the Philharmonic Society of New York will receive $500,000—a bequest whose value will increase in a few years to probably one million dollars.

This bequest is made on condition that the Society shall enroll one thousand members, each of whom shall pay a membership fee of $10 a year. Read the particulars below:

THE Philharmonic Orchestra is too well known to need description. It is the oldest orchestra in the United States, and one of the best. The eighty-four concerts which it gives each year perform an incalculable service in extending the public appreciation of fine music.

Among the distinguished leaders of the Philharmonic have been such men as Theodore Thomas, Anton Seidl and Gustav Mahler.

By spending $10 now, you can help to bring the Philharmonic Orchestra a legacy of One Million Dollars, placing it henceforth on an absolutely safe financial foundation.

What a Thousand Members Can Do

For the past three years, the Philharmonic Orchestra has suffered an annual deficit of about $85,000. This loss has been made up through the public spirit of a number of Guarantors, who have personally contributed the large sums necessary to keep the Orchestra in existence. This guarantee fund has now expired.

But thanks to the farsighted generosity of Mr. Pulitzer, the need of a similar fund can exist no longer, provided simply that the Society can gain one thousand Annual Members.

One thousand members, paying the nominal sum of $10 each per annum, will secure for the Philharmonic Society a bequest whose value will soon amount to one million dollars.

Privileges of Membership

For these members will be given two private concerts each winter, at which selected compositions will be presented in advance of their public performance. Members will be sent tickets for these private concerts without extra charge.

The support of one thousand members means that the present high standard of the Orchestra will be maintained. These members, through a board of directors, will have absolute control of the affairs of the Philharmonic Society. Were the Orchestra completely endowed, with its managers absolutely indifferent to public opinion, it might easily deteriorate into a lifeless affair. Foreseeing this, Mr. Pulitzer took the precaution to prevent it by insisting that the Society shall have one thousand active members before his bequest becomes available.

The new Philharmonic Society will thus stand upon a safely democratic foundation. It will become more and more influential in the development of musical art in New York, and in the various cities to which it goes on tour each year.

How to Become a Member

Every lover of music is warmly invited to become a member of the Philharmonic Society and thus help secure its bequest of One Million Dollars.

The maintenance of a really fine orchestra in New York is a cause that every public-spirited man or woman should be proud to join.

The Philharmonic Society, as already explained, has vacancies for one thousand active members, each of whom will contribute $10 a year—or a larger sum if the individual member so desires. To you, as a reader of VOGUE, the Society offers one of these vacancies, counting upon your support at this moment when new members are so urgently required.

This is an extraordinary opportunity—undoubtedly the first time in the history of music when by spending so small a sum as $10 annually you can influence the disposal of a million.

If you love good music, and if you want to support and help control the most meritorious musical society in New York, you will at once sign and mail the following Membership Blank.

MEMBERSHIP BLANK

Date ....., *1912.*

THE PHILHARMONIC SOCIETY OF NEW YORK,
Carnegie Hall, New York City:

I agree to pay $10 for Annual Membership in the Philharmonic Society of New York.

This membership fee shall become binding only after the Society has secured one thousand Annual Members.

In consideration of membership, I am to receive a ticket free of charge for each of two private concerts to be given by the Society each season for Annual Members, Fellows, Patrons, Honorary and Honorary Associate Members.

Name .....

Address .....

Sign your name and mail this blank to The Philharmonic Society of New York, Carnegie Hall, New York City. Send no money until you are informed that the annual membership list is complete.

Let every thought of Christmas giving centre on

"Onyx" TRADE MARK Hosiery

Silk

Because "ONYX" Hosiery is easier to get and better when you get it. More good merchants sell this brand than all others combined.

Because every item has been carefully selected for the specific purpose of holiday-giving. All represent the cream of "ONYX" Goodness and are certain to please both those who receive as well as those who buy.

Because on the toe of every pair of hose is a little Gold Medallion inscribed "ONYX." It is the highest coinage in the currency of silk hose values. It stands for QUALITY, DURABILITY and WORKMANSHIP of the highest kind. It is a sure guarantee of Hose Satisfaction and a proof of money well spent.

"Onyx" Specials in Pure Silk

Gifts for Women

No. 117 B—Women's "ONYX" Pure Black All-Silk with "Dub-l" Lisle Garter Top, High Spliced Heel and Reinforced Toe. Has "Stop Run Top." **50c per pair**

No. 115—Women's "ONYX" Black and Colored All-Silk with "Dub-l" Lisle Garter Top and "Doublex" Heels and Toes. A Superior Quality. **50c per pair**

No. 6607—Women's "ONYX" Black and Colored Boot Silk with "Dub-l" Lisle Garter Top and "Dub-l" Sole; High Spliced Heel; Full Regular made. **50c per pair**

No. 251—Women's "ONYX" Pure Thread Silk with Lisle Sole and Lisle Garter Top—Black and all colors—A wonderful value, the utmost obtainable at **$1.00**

No. 498—"ONYX" Pure Thread Silk. Black and all colors. 29 inches long. Extra "Wyde" Elastic Top. SILK LISLE SOLE and "Garter Top" prevent running ladders, strengthen heels and toes. **$1.50**

No. 106—Women's "ONYX" Pure Thread Silk—the extraordinary value—best made in America—every possible shade—Black, White, and all leading colors. Every pair guaranteed. **$2.00**

Gifts for Men

No. 215—Men's "ONYX" Silk; in Black and the following colors: Tan, Navy, Helio, Purple, Green, Cadet, Burgundy, Slate and Wine; "Doublex" Heel and Toe and High Spliced Heel. Extraordinarily durable. **50c per pair**

No. 217—Men's "ONYX" Black and Colored Silk; Extra Heavy Weight with "Stop Run Top;" High Spliced Heel and Reinforced Heel, Sole and Toe; Special Intersplicing. The most remarkable value ever shown at **50c per pair**

No. 25 X—Men's "ONYX" Pure Silk Shot Weaves in six combinations: Iridescent Effects; Heavy Weight; "Doublex" Heels and Toes. A Striking Value at **50c per pair**

No. 150 X—Men's "ONYX" Pure Silk Accordion Ribbed in nine combinations. Cannot be equaled for style. **50c per pair**

No. 515—Men's "ONYX" Pure Silk in Black and All Colors; "Dub-l" Lisle Sole and High Spliced Heel. Best for the money. **$1.00 per pair**

No. 620—Men's "ONYX" Pure Silk in Black and Colors; Lisle Lined Sole and High Spliced Heel. Best for the money. **$1.50 per pair**

Men's "ONYX" Christmas Combination Hose and Tie

Ask to see the Men's Holiday Combination of accordion ribbed Silk Hose with tie to match. Nine assortments to choose from—a very beautiful gift of exceptional value for men. **$1.50 per set**

Sold by reputable merchants everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer or send postpaid any number desired. Write to Dept. 1

Wholesale Distributors

Lord & Taylor

New York

THE IDEAL PRESENT IS THE ONE YOU MAKE YOURSELF

CHRISTMAS GIFTS
from
VOGUE PATTERNS

No. 2215.—Dutch cap of allover lace trimmed with Cluny insertion and ribbon. Tiny wire holds the shaped edges in place.

A BREAKFAST cap, a matinée, a lace or crêpe de Chine petticoat or even a charming bit of lingerie is just the sort of Christmas gift one girl likes to give another, providing it is a bit different; and VOGUE patterns are unusual. They are easy to follow and the results are assured. Here are some examples of what VOGUE patterns will save you in making gifts.

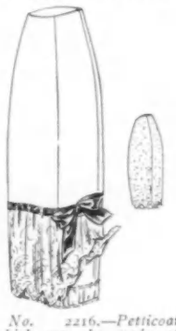
The attractive new breakfast caps illustrated would cost anywhere from five to ten dollars in the shops, yet you could make them for less than half; or better yet, from bits of lace and silk you may have on hand.

A French fancy in petticoats to wear with evening dresses is the skirt made entirely of shadow lace over crêpe de Chine. Such a garment would make an attractive gift and certainly one out of the usual. This would be almost impossible to buy. It could be made by pattern No. 2216 at a cost of twenty-three dollars.

The slim silhouette can only be gained at its best when equally slim underwear is worn. Here is a combination corset cover and knickerbockers seamed to fit smoothly over the bust and hips. It opens in a practical way down the center front. Sheer French batiste with insets of lace and some fine hand work would make an exquisite garment and cost but three dollars and sixty-five cents.

The short matinée may be made of crêpe de Chine trimmed by a shadow insertion and fine hand-run tucks. The beauty of such a garment is in its grace and this is particularly lovely. In the shops it would cost twenty dollars and upward, whereas your cost would be six dollars and twenty-five cents.

Brassieres were at first merely practical garments. Today French ingenuity has made them of satin and lace. Either of the models shown here would make dainty gifts: they could be made of linen and Cluny lace or of satin and Venetian lace. Though of such lovely materials the cost would be under five dollars.



No. 2216.—Petticoat which may be made of crêpe de Chine with ruffle of shadow lace or with complete overskirt of the lace.

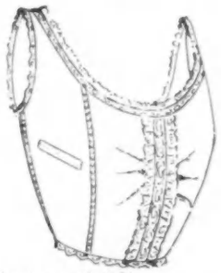
No. 2220.—Boudoir cap in an unusual style. Fine net, ribbon and plaited lace edging make a dainty combination.

No. 2218. — Semi-fitted princess corset cover and knickerbockers which could be made of fine batiste embroidered by hand and trimmed with lace for less than $4.

No. 2221.—Crêpe de Chine, shadow lace and fine hand-run tucks could make this most charming of matinees. With a Vogue pattern it could be made for about $7.

No. 1665.—Any one of the garments in this complete baby layette would make an attractive Christmas Gift. The complete set; price 50 cents.

No. 2217.—Irish crochet or cluny lace may be combined with linen or a firm satin to make this attractive brassiere.



No. 2219.—A tight-fitting brassiere which may be made of fine linen and Cluny lace —a practical garment which may be extremely dainty as well.

Patterns for these designs on this page are 50 cents each. Sizes: 34 to 40 inch bust measure; 22 to 28 inches waist measure. Full material requirements come with the patterns.

"I read it regularly" "I take it" "I want it"

Life

The Doctor's Number, in which the Medical Profession at last comes to its own, will be out Tuesday, Nov. 19.

R To one stamped envelope addressed to LIFE, 17 West 31, New York, add a five dollar bill,* with name and address to which the paper is to be sent.

Sig: One copy every week for fifty-two weeks.

"Bygones"

This is the title of the handsome picture sent as a premium on all yearly subscriptions as entered this season.

***ONE YEAR $5.00 CANADIAN $5.52 FOREIGN $6.04**

Special offer — Three Months for One Dollar — See Coupon

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers: no subscription renewed at this rate. This order must come to us direct; not through an agent or dealer.

LIFE, 67 West 31, New York

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 Riverside.

AUCTION BRIDGE, synthetic method. Special attention given to concentration and inference. Classes and private instruction. References. "Bridge." Box 126, 53 West 45th Street, N. Y.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty Beebe & Shaddle, 38 W. 38 St. Tel. 7357 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4793 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY SHOP. Dainty hand-made layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 20th St., corner Rittenhouse, Philadelphia, Pa.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

MISS MOORE. Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 421 Boylston St., Boston, Mass.

Baby Bunting's Rag Doll, handmade, hand-painted with oil paints. Funny rag-doll for very little babies. Postpaid 75c. Miss F. M. Woolley, Woman's Exchange, 2 West St., Annapolis, Md.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

LOUISE LEWIS, 452 5th Ave., Knox Bldg., N. Y. Special foot massage and all ailments of the feet scientifically treated. Expert Manicures. MA BELLE Toilet Preparations.

Christmas Cards

Christmas Cards and Christmas Gifts
Cards painted and cards you paint. Unusual novelties. Send for catalog V and Special Offer. JARVIE, 842 Exchange Avenue, Chicago, Ill.

Hand Colored Xmas Cards. Exclusive designs with personal greetings, sent on approval, for individual use. Consignments for Church Sales. J. H. McNicol, 18 Huntington Ave., Boston, Mass.

Choice Xmas and Birthday Cards
by the author of "God Bless The Friend Whom I Love." Sent on approval. Anne Abbott, Park Avenue, Arlington Heights, Massachusetts.

Cleaners and Dyers

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc. 223 West Fourteenth Street, New York.

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

A Maker of Boxes for Children

MRS. ADELINE W. RAMAGE came to New York eleven years ago. Wishing to turn her artistic ability to practical use, she formed a connection with a large Fifth Avenue Specialty Shop. For this shop Mrs. Ramage designed various attractive novelties for children's and grown-ups' parties.

After several years of success with this form of work, Mrs. Ramage decided last June to go in business for herself and to confine her efforts to the making of attractive bags and boxes for children and children's parties.

After six months' experience in her own business Mrs. Ramage writes us as follows:

MANAGER "SHOPPERS' & BUYERS' GUIDE"
VOGUE, New York.

October 25th, 1912.

Learning from several successful advertisers that Vogue leads all other magazines reaching people of taste and refinement, I decided to place it on my advertising list, together with several other magazines of the highest class.

Results from VOGUE have been satisfactory as well as surprising. Of the several magazines used as a test, I find that the great majority of orders and inquiries have come through the "Shoppers' & Buyers' Guide" of VOGUE.

My advertising in VOGUE to date has cost $67.45 and from it I have received $470.65 worth of orders.

(Signed) ADELINE W. RAMAGE,
695 St. Nicholas Ave., New York.

When we hear of "fortunes made through advertising" we often think that these fortunes were made almost instantaneously. We remember how the miner suddenly uncovers a nugget of gold, how the Wall Street speculator grows rich in a day! But advertising is like neither of these. We know of no case of success won through advertising which did not come gradually, and even slowly.

We feel that Mrs. Ramage has made as much success through VOGUE as the extent of her advertising warrants. Anyone with good merchandise to sell can expect an equal share of success.

We tell this story simply as an everyday instance of the results advertisers in this department are getting.

MANAGER SHOPPERS' & BUYERS' GUIDE
VOGUE 443 Fourth Avenue New York

To the Advertiser: The "Shoppers' & Buyers' Guide" in VOGUE'S *second big Christmas Number, dated December 15th, and out December 9th, will go to press, Monday, November 18th. Make sure that your advertisement reaches us on, or preferably before, this day.*

Cleaners and Dyers—Cont.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin; 215 E. 61st St., N. Y. Tel. 5278 Plaza.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
17 West 38th Street, New York.
Telephone, 4882 Greeley.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 46th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

GOODWIN
Corsets of every description. Ready to wear from $5, and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th Street, New York. Tel. 4383 Greeley.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and poise. 10 W. 36th St., N. Y. Tel. 3398 Greeley.

MME. BARCLAY, MODART, Front Laced
Corsets. Also original designs of custom made back laced corsets.
17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP
506 Fifth Avenue, New York.
Telephone 1110 Bryant for Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N. Y.

Nu Hip Reducing and Abdominal Support
Corset, Maternity Corset, Misses' corsets constructed on hygienic and correct lines for approaching womanhood, Lewis, 18 W. 34th St., N. Y.

Dancing

ALVIENE High Art Ballet School Aesthetic, Dramatic and Classic dancing, physical development and hygiene. Ladies, children, gentlemen. Corner 23rd Street and 8th Avenue, New York.

Decorating and Furnishing

JANET MORRIS
Painted Furniture for Country Houses.
65 West 70th Street,
Telephone 4470 Columbus, New York City.

PAINTING AND DECORATING done by CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

Italian Embroidered Linens made under wholesome American conditions. Representative will call with examples for decorations. Scuola d'Industrie Italiane. 177 Macdougal St., N. Y.

(Continued on page 13)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we rec mmend to the patronage of our readers

(Continued from page 12.)

Decorat'g & Furnish'g—Cont.

NEW YORK is the place to buy the best rugs, hangings, linens, etc., for the least money. 8 years' experience. Booklet. E. F. Bassett, 145 W. 105th Street, New York. Tel. 4452 River.

COUNTESS THEA ERDODY, Interior Decorator of Town and Country houses. Experience in Paris, London, Italy. Known for her perfect taste. 8 E. 48th St., N. Y. Tel. 1714 Murray Hill.

ELIZABETH ROSS SMITH
MARTHA HILL CUTLER
Individual House-furnishing
36 Gramercy Park, N. Y. Tel. 5574 Gramercy.

Embroiderers

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Novelties. Hand made and Embroidered Waists to match suits at special prices. Christmas Novelties.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

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(Continued on page 14)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 13)

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"STUDIO SHOP for Things Beautiful"
Imported peasant pottery, Brittany Ware, Holbein Prints, Peasant baskets, Korean priest robes. 96 5th Ave., N. Y. Tel. Chelsea 3878.

"ARNOLD" KNIT WEAR SHOP, 431 5th Ave., N. Y. Tel. 1681 Murray Hill. Women's, children's infants' fine knit underwear. Baby outfits our specialty. "Those 'Arnold' Goods."

JUNGLE FOLK PLATES
Unique service plates illustrating with symbolic designs Kipling's Jungle Books. Artistic coloring. M. B. Jones, 55 West 74th St., New York.

ARTISTIC COLOR SCHEMES for costumes. Also color suggestions for parties, luncheons and interior decorating. Prices reasonable. Mme. De Nyson, 902 Manhattan Ave., Dayton, O.

(Continued on page 15)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 14)

Studios

PAINTER OF SOCIETY'S PETS
Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 154 W. 57th St., N. Y.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

THE GREEN STUDIO.
47 W. 36th St., N. Y. Quaint, unique designs in nursery sets. Breakfast, Five o'clock, Invalid and Toilet sets. Designs mailed on request.

LEMCKE COOKING SCHOOL
Classes especially for young ladies. Instruction in plain and fancy cooking. Individual attention. 25 West 96th St., N. Y. Tel. Riverside 2824.

Private Instruction for Ladies
History, Literature, History of Art and the correct use of English. Preparation for Foreign Travel. Miss Roberts, 640 Madison Avenue, New York.

Tea Rooms

The Washington Irving Tea Room and
Little Studio Shop is now reopened in the picturesque old Irving residence.
Seventeenth Street and Irving Place.

The Roof Tree Inn, 3 & 5 W. 28th St., N. Y.
The Quaintest spot in New York.
Amidst old world surroundings.
Home cooked luncheon and Afternoon Tea.

THIRTY-SEVENTH STREET TEA ROOM
Exclusively home cooking, dainty service.
Southern waffles with hot maple syrup.
Restful for Shoppers. 11 W. 37th Street, N. Y.

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, New York.

Have you ever used **PERSIAN COLD CREAM**
It is positively the best cleanser on the market. Ask your druggist for it.
Mrs. R. A. Hudson, Auburn, New York.

M. Waters Velveta Face Cream, 50c.
A rouge of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, $1 each.
Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic.
Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

QUIN-SEC ASTRINGENT. Delightful for refining enlarged pores. Makes flabby throat firm, builds up sagging muscles. Price $1.50. Quinlan, Skin Specialist, 166 Lexington Ave., New York.

BEAUTY SPOTS Package sent postpaid, 25 cents. Assorted shapes, including crescent, heart, diamond, etc. All the rage! Write at once. White & White, 1 So. Tenn. Ave., Atlantic City, N.J.

SOMETHING NEW—JAPAN CREAM
Most wonderful skin beautifier ever discovered. Heals all skin diseases. Sample 25c, 75c, $2.50 and $5 jars. Japan Sales Co., 489 5th Ave., N.Y.

Reduces Enlarged Pores. La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

CREME DE BEAUTE
perfect skin food, non-greasy, eliminates traces of age and fatigue. $3.60 by mail. Booklet free. V. DARSY, 14 West 47th Street, New York.

MISS E. T. McCANN, Face Contourer and Muscle Builder. Pupil of E. M. Brandenburg. Skin Food on sale at Sesame Shop, 434 Fifth Ave., N. Y. Phones 6421 Greeley & Audubon 1823.

Best Ever Liquid Nail Polish, Few drops on buffer gives each nail a beautiful lasting lustre. No powder or rouge necessary.
I. G. Ennis, 211 S. Broad St., Phila., Pa.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size. Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

Unusual Gifts

TELL THE CHILDREN
to be ready for Mr. Kris Kringle's Christmas Surprise! Read about it on page 113. Elizabeth H. Pusey, 176 Madison Avenue, N. Y.

ORIENTAL GIFT BOX. Filled with extraordinary gifts selected from China and the Orient. Truly an unusual X-mas gift. Prices $4 to $10. Bertha Tanzer, 9 W. 20th Street, New York.

CHARMING NOSEGAYS
"Preserved Flowers."
From Bohemia, described under Specialty Shops. Austro-Hungarian Co., 4 West 33rd St., N. Y.

Mother Goose Surprise Box
for children. SPECIAL CHRISTMAS BOX. Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa.

Miss Stevenson's Drawing Room
Bridge Table will make an acceptable Christmas gift. For particulars address Miss Stevenson's Shop, Sewickley, Pa.

BRIDE'S BOOK—BABY RECORDS
CHAP BOOKS.
List for the asking. The Antlers Bookshops, 300 Block, Royal Street, New Orleans, La.

HALF BLOWN ROSES dewy and fragrant as natural flowers. Will last indefinitely. Bunch of 3, $1.75. Three carnations with asparagus fern, $1.25, ex. pd. Elaine & Co., 2231 Broadway, N.Y.

CHRISTMAS PROBLE S SOLVED
Buy a Santa Claus gift box for the children and save shopping. Booklet. Adelaide W. Ramage, 695 St. Nicholas Av., N.Y.

Every Little Girl should be the happy possessor of "Dolly Zephyr," the latest novelty in dolls. Price $1.50 prepaid. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

? CHRISTMAS ? Bachelor Girl's Apron. Art blue, washable, effective trimming, shoulder neck, elbow sleeve, skirt length. By mail, $2. Jane Thomas, Goodwin Bldg., Hartford, Conn.

Japanese Wistaria Bead Necklace. Delicate perfume of Japanese gardens. Oriental, Violet, Carnation or Lotus in dainty box $1.50 postpaid. Miss Christine, 186 Christopher St., Montclair.

LA BOTTEGA—"THE SHOP"
Italian China, Terra Cotta, Russian Toys, etc., for Christmas gifts. Also unusual Xmas cards and calendars, 28 East 28th Street, New York.

MINT JULEP, egg-nogg, fried chicken, Sally Lunn, beaten biscuits. 12 genuine darkey receipts in "Aunt Jemimy's Receipt Calendar for 1913," 50c. "Studio Shop," 96 5th Ave., N. Y.

DISTINCTIVE HAND BAGS
made to harmonize with gowns, costumes and for holiday gifts. Mme. Cauthers, 8 East 16th Street, New York. Telephone 1940 Stuyvesant.

GIFTS OLD AND MODERN
from foreign lands at reasonable prices. The Little Studio Shop in Washington Irving's house. Seventeenth Street and Irving Place, New York.

DAINTINESS. Ladies' sheer, pure linen, hand-spun, hand-hemstitched handkerchiefs to order. $2 each. Sent prepaid on receipt of price. Grace E. Forbush, Wilton, New Hampshire.

California's Lustrous Blister Pearls
Lucky stones with the changing tints of opals. Unset or mounted in silver. The Peasant Shop, 1304 State Street, Santa Barbara, California.

"Many Happy Returns." Send to me when you wish a gift. Dainty, hand-made novelties attractively boxed. Correspondence solicited. Marion Price, Worcester, Mass.

Old-fashioned Lavender put up in many different ways for Dainty Gifts. Boxed with hand-decorated card, 35c, 50c, 60c, 75c, $1, $1.25. The Lavender Shop, 29 Arnold Pl., New Bedford, Mass.

GIFTS attractively boxed, for Xmas. 3 sweet lavender bags $1. 6 assorted colored sachets with pin $1. 6 flower sachets $1.50. 1 sachet, any color, 50c. Miss H. D. Baird, 609 W. 125th St., N. Y.

"S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

WANTED: A white and silver Oriental scarf, dark fur muff and collar. Fine lingerie frocks and blouses. White linen suit, 34-36 bust. Must be reasonable. No. 116-B.

FOR SALE: A set of white fox furs in good condition, unusually long stole, $25. No. 762-A.

HAVE two beautiful new natural fur sets which cannot use on account of mourning. Sell at $20 each. Cost double. No. 763-A.

FOR SALE: An unusually fine Indian shawl in absolutely perfect condition. Cost $1,000; will sell for $400. May be seen in Boston or New York. No. 764-A.

FOR SALE: Strictly tailored walking suit, narrow black and white stripe, black moire trimming. Perfect condition. Cost $50; sell $20. Size 42-44. No. 765-A.

FOR SALE: Blue afternoon Drecolle dress. Cost $200; sell for $80. Black velvet evening Dorellet dress. Cost $250; sell for $100. Blue velvet Louise wrap, fur collar. Cost $175; sell $75. Brown Worth suit, three pieces. Cost $175; sell $75. All size 38. No. 766-A.

PERSIAN lamb coat, short, cost $200; sell $75. Black broadcloth coat, fur lined Lynx collar and cuffs. Cost $50; sell $15. No. 767-A.

FOR SALE: Exquisite Paisley shawl, would make a beautiful evening coat. Sell for $100. No. 768-A.

FOR SALE: A beautiful hand embroidered bed spread, worth $40; sell $25. No. 769-A.

FOR SALE: Camel's hair shawl, black centre. Cost $500; sell for $100. It would make a handsome evening wrap, or wall tapestry decoration. No. 771-A.

NAVY blue serge suit, trimmed black satin buttons, lined Alice blue satin. Made by Hickson. Cost $85; sell $25. Size 34. Also gray mixed long coat. Excellent condition, Size 34. Sell $15. No. 772-A.

WANTED: Set genuine white fox furs or large shawl, collar and cuffs of same. Must be reasonable in price. No. 114-B.

FOR SALE: Ladies' side saddle, riding habit. Latest Nardi make. Size 38. Cost $125; sell $50. No. 773-A.

WANTED: Imported evening and afternoon gowns. Size 36-42. Perfect condition. Must be cheap. Handsome black coat. Will sell black willow plume. Cost $50; sell $12. No. 115-B.

WISH to sell my Sitka pointed fox set, large barrel muff and snake scarf for $30. Purchased in Canada this past Summer costing me $58. No. 776-A.

Miscellaneous

TOUR through sunny countries, Spain, Egypt, Italy, delightful itinerary with leisure and comfort. November to March. Experienced conductor and chaperone. Best social references. No. 760-A.

CLUBWOMAN offers clubwomen and others, expert assistance in preparing papers for delivery or publication. Correspondence work. Personal interviews possible. Chicago or Milwaukee. No. 774-A.

Professional Services

A PHYSICIAN, aged 40, highly educated, desires a position as secretary in a reliable family where his professional and business experience would be used. A home where there are children preferred. No. 204-C.

AN educated, refined trained nurse offers her services without compensation as companion to lady traveling abroad. References. No. 206-A.

A LADY physician, also a chiropodist, who has been fifteen years in practice would like position to care for invalid or be companion to some lady. Can give reference that cannot fail to suit. No. 209-C.

POSITION desired as governess or companion to girls or boys. Entire charge. Personal reference. Speaks Spanish and French. No. 210-C.

ADAPTABLE young woman, with kindergarten training, skilled in household affairs, wishes position as companion in family where there are children. Further details on application. No. 211-C.

GENTLEMAN desires a position as courier of a party of one to six persons. At liberty until June. For particulars address. No. 212-C.

Furniture

RICHLY carved Rosewood parlor set consisting of five pieces. Sofa, two arm and two side chairs. Cost $300; sell $50. No. 770-A.

OAK cabinet six feet high and five feet long, with rounded ends. Fine glass and wood, six shelves and inside covered with red silk plush. Makes excellent China closet. Perfect condition. Cost $95; sell $25. No. 775-A.

AEOLIAN, boudoir size, rich ivory white enamel. Beautiful instrument, exquisite tone. Cost six years ago $1,000. Used very little, sell $250. Can be seen in New York. No. 777-A.

Old Dominion

The New Colonial Pattern

VIRGINIA BORN. It is said that no woman of the best Virginia blood can be ignored. You may love her or hate her, but you cannot overlook her.

One says the same thing of old Virginia silver. Its possession is the hall-mark of its owner.

Our **Old Dominion** represents a study of the Colonial plate of the best blood of Virginia – the Virginia of Washington and the Revolution. In its lines there is the distinction of birth, the refinement of breeding, the dignity of Southern aristocracy.

The pattern is offered complete – Dinner, Tea and Dessert Services – knives, forks, spoons and fancy individual and serving pieces.

Obtainable only from leading jewelers, and protected by the Gorham trade-mark on each piece.

STERLING

THE GORHAM CO.
SILVERSMITHS
NEW YORK

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